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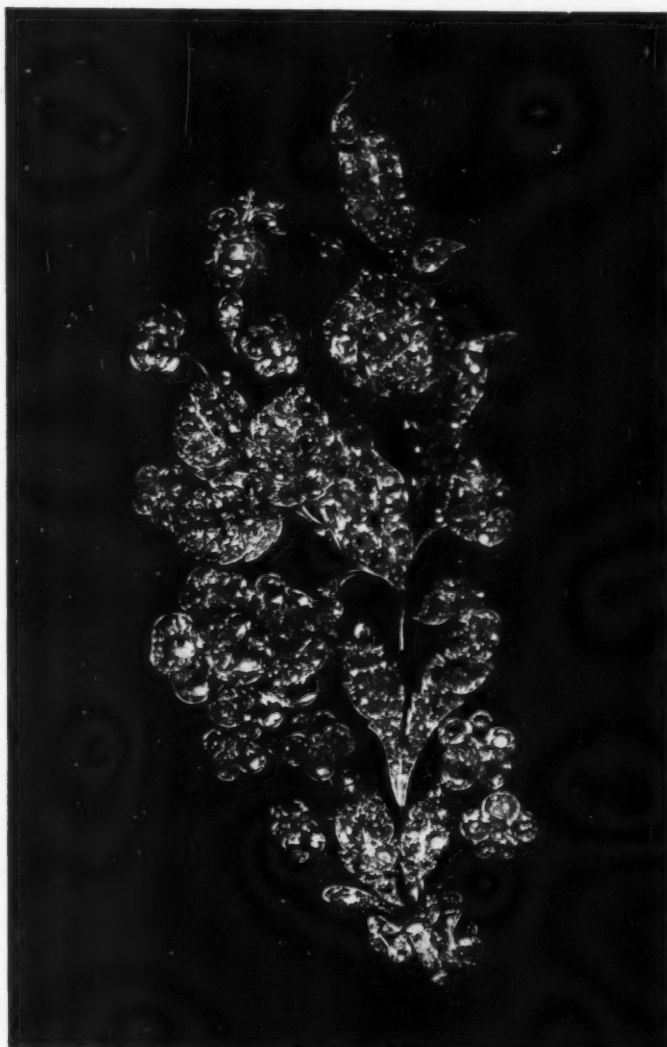
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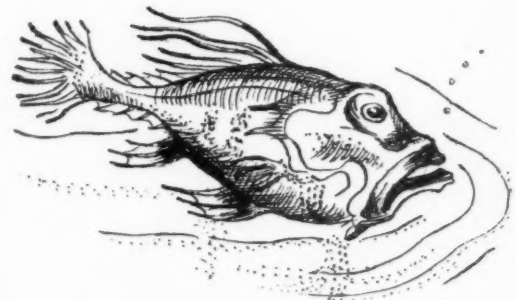
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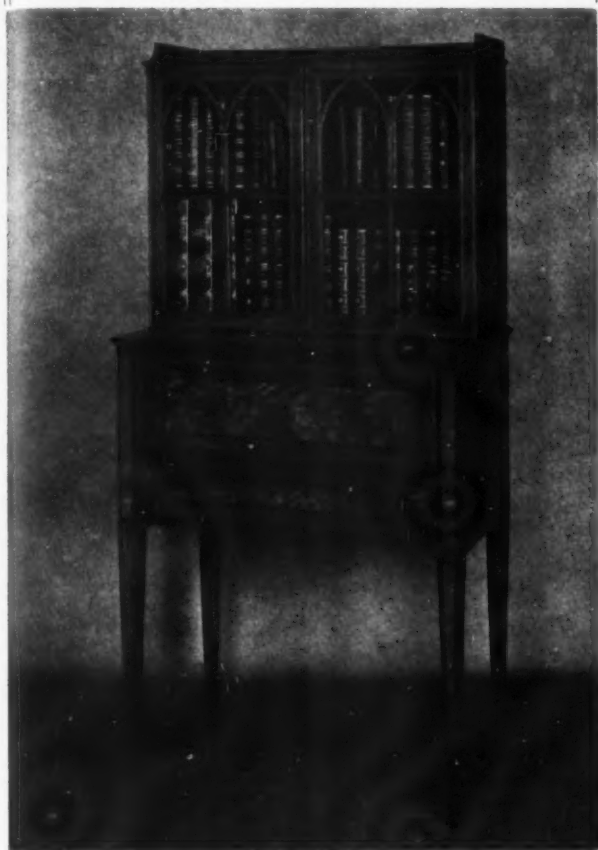
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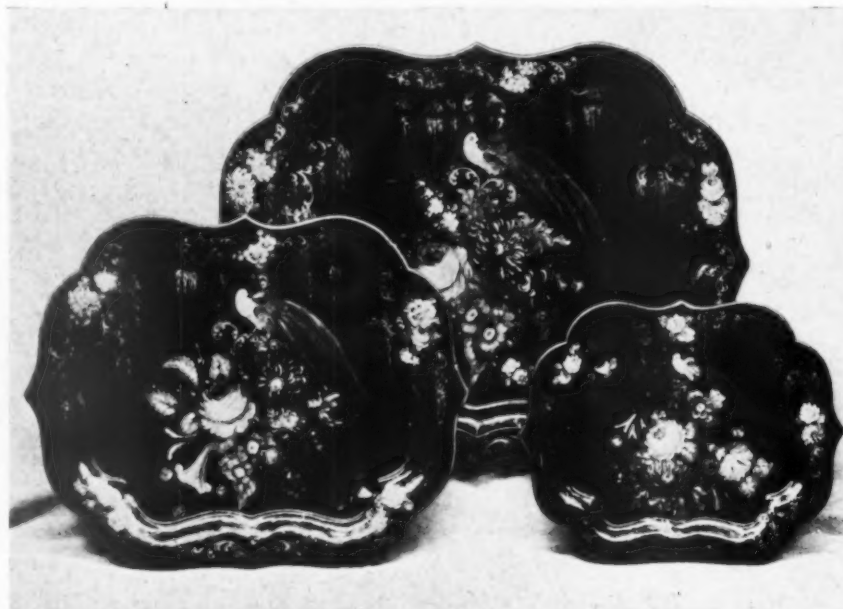
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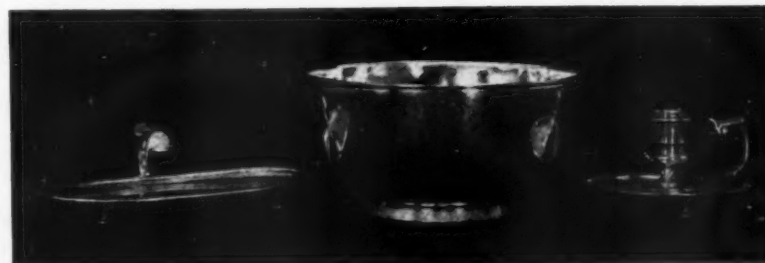
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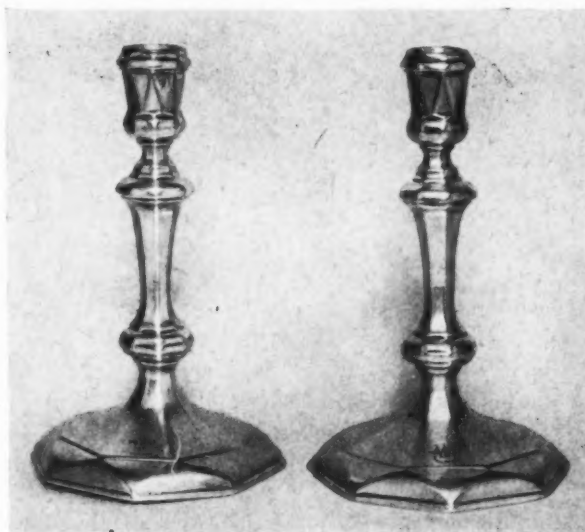
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Editor and Manager: WM. JENNINGS

Advertisement Director: T. LIVINGSTONE BAILY

Editorial and Publishing Offices: MUNDESLY, NR. NORWICH. MUNDESLY 72

Advertising Office: 34 GLEBE ROAD, BARNES, S.W. 13. PROSPECT 2044

Price: 2s. 6d.

Subscription Rates: 35s. per annum; U.S.A. \$7.50

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*Articles appearing in Apollo Magazine are the copyright of Apollo Magazine Ltd. Reproduction in whole or in part without previous consent is forbidden.*

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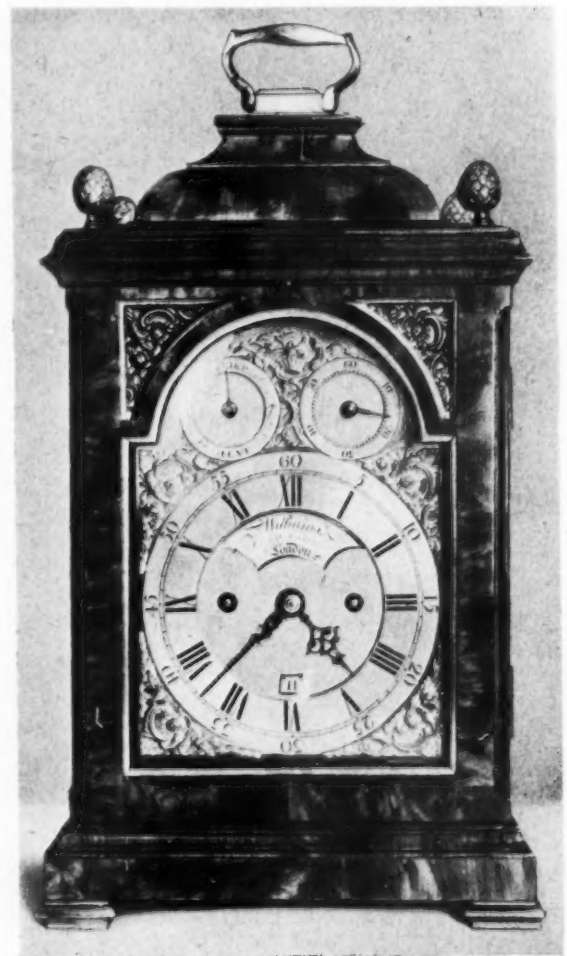
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*Original in the possession of Lord Lee of Fareham*

By LELY



# THREE PORTRAITS OF WOMEN

BY SAMUEL COURTAULD

Our readers will welcome this contribution from one of our foremost collectors of pictures and the most active patrons of Art. The article may attract a wide and even startled appreciation as coming from a man who is a far-seeing and imaginative contemporary benefactor of Art.

The founder of the Courtauld Institute will need no introduction here; but what gives his article its special interest is Mr. Courtauld's personal attitude to the appreciation of Art. Whilst the Courtauld Institute encourages technical and historical, that is objective, study, Mr. Courtauld's approach is and remains purely subjective.

IT is doubtful whether a true portrait is a work of creative art, but at any rate it embodies the finest essence of interpretation. The best portraits combine the objective and the subjective, but the proportions of representation, interpretation and imagination vary infinitely.

An artist's self-portraits are usually his best portraits. This is what one would expect: he knows this subject best, and often, no doubt, it is the one which interests him most; he can paint himself when and how he will, free from all alien influences; his view may be as objective or subjective as he pleases.

A man in most cases makes a better portrait of a man than of a woman. This is not, I think, because there is more in men's faces to paint, or because artists are more interested in men, but because, being sensitive and emotional creatures, they either like their women sitters too much, or, finding less than they are looking for, lose interest in them—certainly they seem to be more successful with their female models, whom they choose themselves, than in their commissioned portraits. In their imaginative works, on the other hand, the women seem more alive than the men: their goddesses are more convincing than their gods. But, if they like their models too much, an earthly emotion, or the fear of it, may blur the finer sides of their art.

When a great painter has a deep understanding of his woman sitter and true sympathy for her, or if he has transcendent love to transmute into art, he may produce a work of unsurpassable quality.

I know three portraits of women which

reach this level. The first is Holbein's "*Young Woman\**" at The Hague.

This is the picture of a youngish woman, with a sweet and controlled expression, who has built her own character and is "captain of her soul"; she has made herself sufficient unto herself, but without vanity, self-consciousness or self-assertion, and she leaves on us an impression of the strength and serenity of one who, without too much introspection, has made the best of what has been given to her. It is a work of very subtle and delicate characterization. There can be no doubt that Holbein was, at any rate at the time of painting, in perfect sympathy with this lady, but his vision was not tinged with an insistent personal emotion and the picture does not excite the same kind of speculations as the other two. It is the most objective of the three. It is painted with loving care and deep penetration, but though Holbein has used his accumulated experience in building up his presentment of an individual personality, he has not given rein to his imagination.

The second is Rembrandt's "*Hendrickje Stoffels*" in the Louvre.

To me this is the most wonderful portrait in existence. Among the old masters Rembrandt is *facile princeps* in self-delineation. In this picture he exhibits a masterpiece of psychology which is a miracle even for him, for he has painted two souls in one picture—his own self-portrait in the face of the woman who loves him. And a wonderful self-portrait it is! This is what she sees, and he shows to us:

She sees a marvellous child, beyond comprehension or control, whom yet she worships with religious awe.

She sees a helpless male infant, whom she nourishes and protects.

She sees a great genius, with his past record of success, and the divine spark still burning within him.

And she sees, with foreboding and acceptance, a spendthrift and drunken old man, doomed without hope to progressive disintegration and a miserable end.

I cannot attempt to analyse the art with

\*Note.—Probably Holbein's wife, a young widow when he married her.

which it is done: Rembrandt has put into one face bewilderment and understanding; awe and pity; love, admiration and despair, and a god's foreknowledge and judgment which none can question. I do not use the word "judgment" in a legal sense, but colloquially, as when we say, "In my judgment." Hendrickje returns no verdict; still less does she pronounce any penalty, although she foresees the inevitable doom; I mean simply that she has the insight and the power of summing-up of an all-seeing judge. But she does not say "guilty" or "not guilty," and in any case her sentence would be a passionate declaration of forgiveness. This suggests another clue to the picture: perhaps Rembrandt was "briefing" Hendrickje to plead for him before the bar of posterity.

This portrait is far more subjective and imaginative than the Holbein. Rembrandt's thoughts in painting it can only be a fascinating subject for speculation. What he finally painted may have been the result of an almost superhuman power of penetration—of his own soul as well as of his sitter's—or perhaps it was a purely imaginative creation and nothing which he has depicted was really to be found in Hendrickje's mind. But I like to think that the first theory is the correct one.

My third portrait is *Lely's "Ursula,"* belonging to Lord Lee of Fareham.

Technically, no doubt, it is not on the same level as the other two. It does not equal either of them in subtlety of modelling, and has neither the exact masterly drawing of the Holbein, nor the human complexity of feeling of the Rembrandt. Yet Lely here attained a plane of spiritual imagination which the others have not touched.

This portrait does not tell us that the sitter loved the artist (which is to be seen so plainly in the Rembrandt) and, though her love is implied, that issue is not raised; but it is crystal clear that the artist's eyes were illumined and his vision exalted by his love for her. This ecstatic state has brought transcendent understanding, and lifted him far above his usual imaginative level.

Recently I was looking at this picture, while the wireless was giving out the war news—half my attention fixed on each—when suddenly I, too, had a momentary vision. A divine radiance glowed through Ursula's face, and I said to myself: "There is the acme of

human destiny! There is the ultimate goal for which we are fighting, shining beyond all the bloody and hateful vicissitudes of the hour!" For I seemed to glimpse a race of human beings of almost god-like stature, strong and beautiful enough to speak with the Almighty on level terms\*.

Ursula, who is going to have a child and possibly is not married, is saying to God: "What are you doing to me?" (Ursula died in child-birth, and possibly Lely had a premonition of this. Possibly, too, he had had in mind, at first, the idea of painting an "Annunciation.") Her expression is not one of devotion or gratitude or supplication, but neither is there any hint of cringing or terror. There is neither hardness nor weakness. Though the wide eyes suggest a throbbing tension behind her proud stillness, what she shows is dignity as between equals, an unflinching gaze, and the fearless simplicity of her question. And her Maker, I thought, admits, as simply, her right to ask it.

Here we have almost pure subjectivity. Lely was inspired and exalted by his love for Ursula and the beauty and pathos of her face, and it is possible that all else he put there was the creation or the divination of his own brain; he has revealed a soul to match her features. But this would seem to be a case of "second-sight" rather than "insight," whereas human insight plays the chief part in the Rembrandt. Ursula has seen something which is not of this world, and I think that she was aware, consciously or subconsciously, of the vision within herself and transmitted it to the painter.

It is scarcely likely that Rembrandt and Lely really followed the trains of thought which I have drawn: that could be only the barest possibility. But at least I believe that some such feelings deeply influenced them in these works.

*Note.* To obtain wholly adequate reproductions of pictures as subtle as these three is always an impossibility; the Rembrandt especially defies the camera, and it suffers most. Only when the originals are long and fixedly looked at do they begin to reveal their secrets and speak to us. Nevertheless, all three are so striking that reproductions can give us hints of what lies below the surface.

\**Note.*—I hope the idea of speaking with God on level terms will not appear irreverent. Two of the greatest religious poets, Donne and Herbert, address Him as man to man in the most arresting way. They were very different characters, but neither of them could be accused of any lack of devout feeling.



A YOUNG WOMAN

*Original in The Hague Gallery*

By HOLBEIN



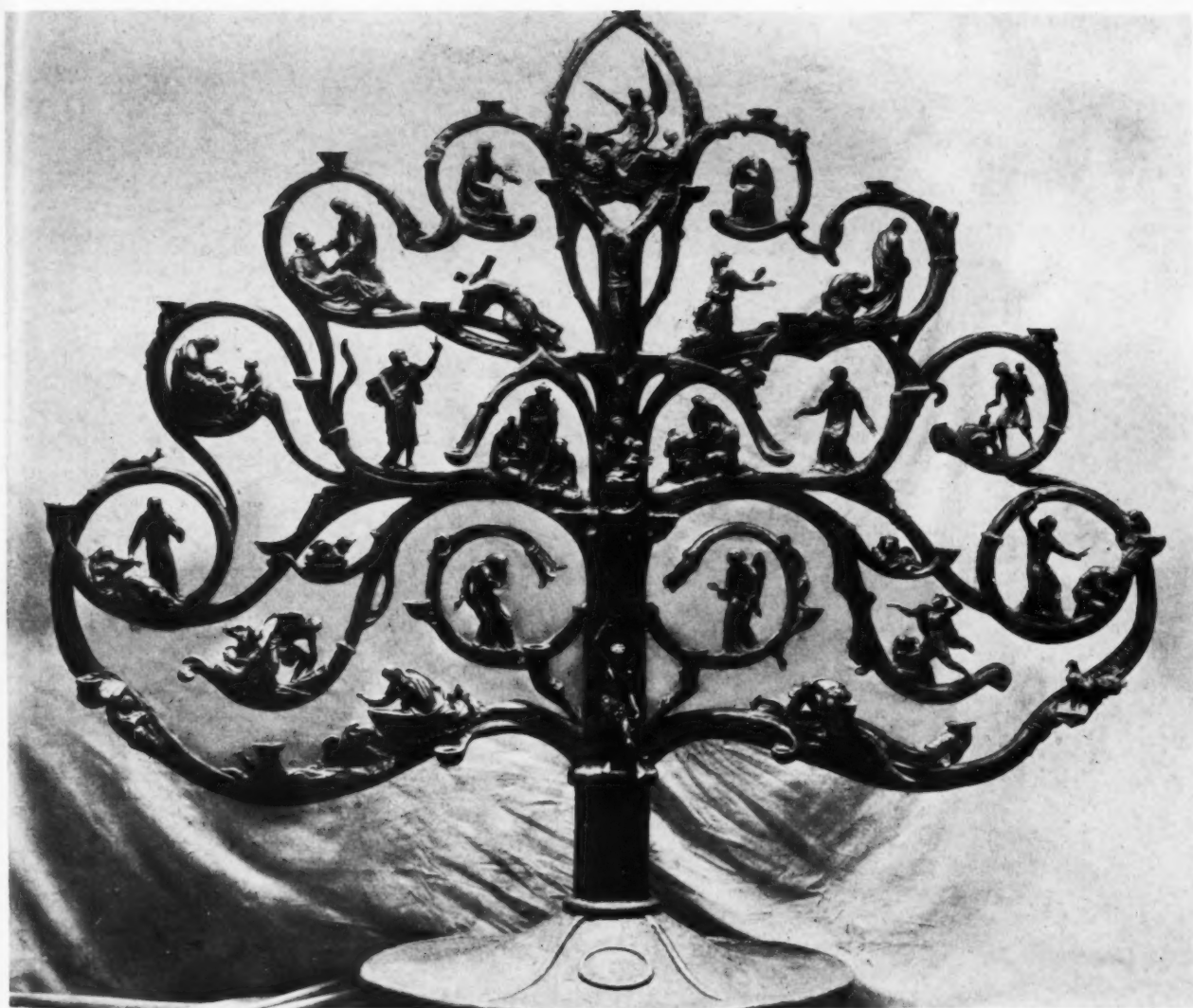


*HENDRICKJE STOFFELS*

*Original in the Louvre*

By REMBRANDT





BENNO ELKAN  
THE NEW TESTAMENT CANDELABRUM  
IN WESTMINSTER ABBEY

CAST IN  
BRONZE

6½ FEET HIGH  
7½ FEET WIDE

*BY HERBERT FURST*

ON Whit Sunday of this year a "United Service of International Christian Witness" marked the dedication of a new candelabrum in Westminster Abbey. It was an event that in significance far transcended

its immediate purpose. It was an event that did honour not only to the creator of this work of art, not only to its anonymous donor, not only to the authorities who accepted the gift, not only to those Christians who



CHRIST IN GETHSEMANE

worship in this great church, but to the whole nation, and even that it transcends: it honours all, irrespective of nationality, of colour or creed who believe in the cause for which the United Nations are shedding their blood and their treasure—the cause of humanity, so often in danger but never in such dire peril as to-day.

For consider—and it throws a grim light on the confusion of thought which makes such consideration necessary—the creator of this candelabrum and of its companion dedicated in 1940 was a citizen of the country in which he was born, the country which is that of our greatest enemy—Germany; but he is now by the rulers of that country himself regarded as an arch-enemy because he is of the Jewish faith. His two candelabra which now decorate a Christian church are his tributes to the Faith of his forefathers who crucified Christ and to the faith of the Christians, the Christians who, in the past, have persecuted his ancestors as viciously as the rulers of his native country now persecute his coreligionists.

Moreover, for the making of such things as these candleholders, replete as they are with *graven images*, he is himself an offender against the law, in the eyes of the orthodox who strictly observe the Mosaic Commandment. What sad confusion of thought, what tangle of irrelevancies is not made manifest in these complications of the Truth; complications which make it reasonable to say, even to-day and in this country, that *in spite* of them a donor came forward, when he saw the first candelabrum in the Royal Academy Exhibition, and, ignoring all prejudice that might have raised its voice because of the artist's origin and faith, presented it to Westminster Abbey, at the same time commissioning the New Testament candelabrum to serve as a companion. What could his motives have been? To assist a fugitive from persecution who had found sanctuary amongst us? That, no doubt, was one reason. To signify his admiration of a great work of art? That,

no doubt, was another reason. But, to me at least, it seems clear that, over-ruling all such considerations, was his devotion to his own Faith, his belief that such a gift would in its own way help *the Light of the World*. And in this *light* it was accepted, for the Abbey service of dedication was attended by representatives of other Christian Churches, the Presbyterians, Methodists, Baptists, representatives of the Greek Church, the Russian Church, the Polish Protestant Church, the Churches in India and in China and, last but not least, the German Church. If anyone had reason to feel a proud and happy man on that day it was Benno Elkan, honoured alike as a man and as an artist, for there can be no greater happiness than to feel that one has truly served the greatest of all causes—the cause of humanity.

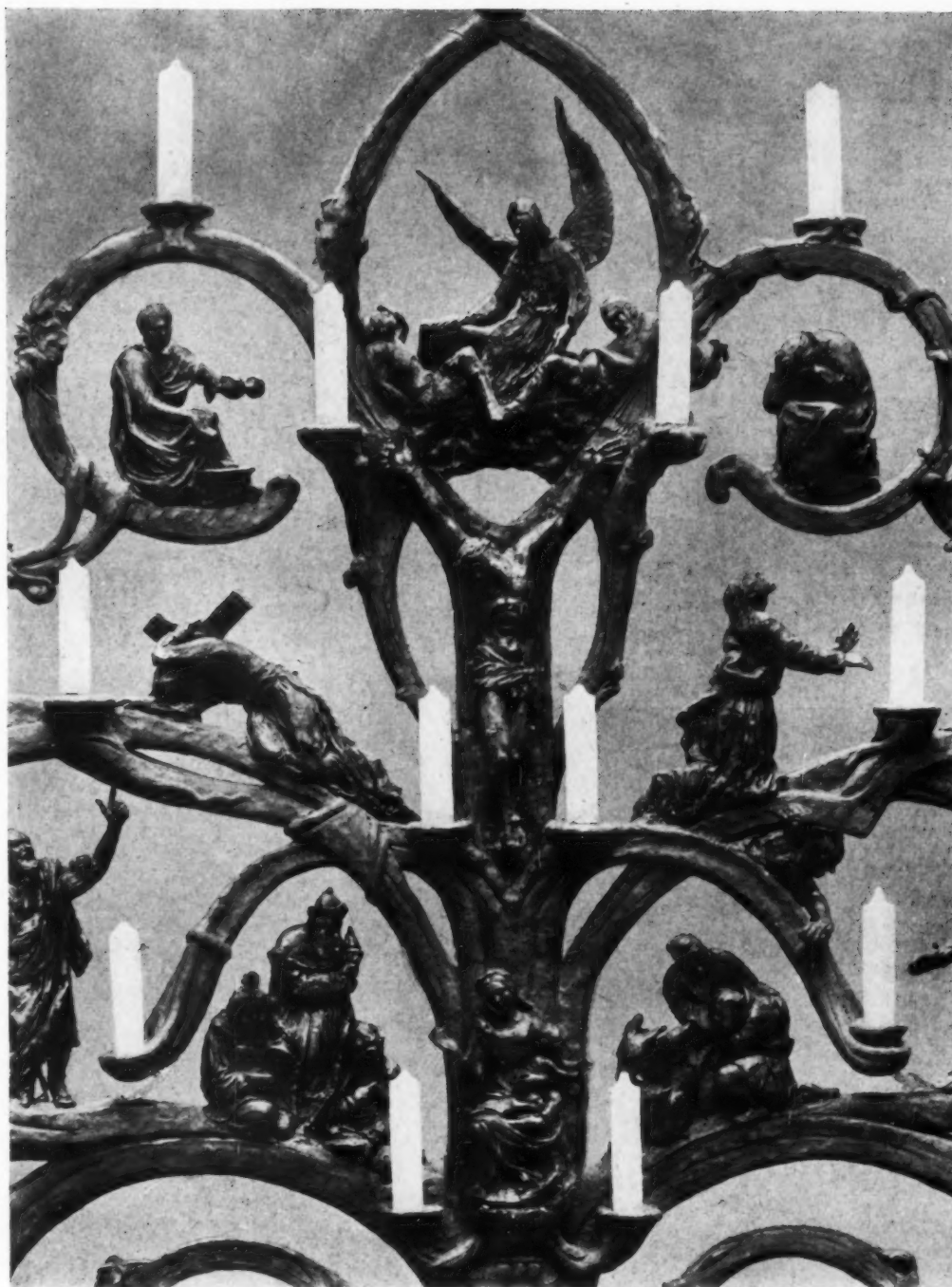
I make no apology for this solemn preamble here; it is no more and no less than my duty as a writer.

\* \* \* \* \*

As to the new work itself: its companion has already been discussed and illustrated in the October 1939 number of this magazine.

One may notice in general an inspiration derived from the Old Masters, *e.g.*, the figures on the Sebaldus Grab by the famous Nuremberg masters, the Peter Vischers, also, perhaps, from the dramatic conceptions of Andrea Riccio.

Comparison of the two candelabra shows that although they resemble each other in dimensions and general proportion they differ, nevertheless, considerably in form and in content. The difference in form is mainly one of *rhythm*, and in this respect it seems to me that the New Testament candelabrum is more harmonious, more suave and, in general, more controlled. The artist's problem was here two-fold, or rather three-fold; bearing in mind what he had already done with the Old Testament candelabrum, he had, so to speak, to keep one eye on the general effect in its relation to the companion, whilst with the other eye he had to watch the integral unity of each figured incident with the rhythmic curves of the



THE UPPER CENTRE PART  
(RESURRECTION)

*Pilate washing his hands*  
*Christ carrying His cross*  
*The Three Kings offering their gifts*

*The Empty Tomb*  
*Crucifixus*  
*Mary and Child*

*Peter crying as the cock crows*  
*Christ in Gethsemane*  
*Shepherds in adoration*





ST. PAUL

branches. This he has achieved with conspicuous success. The integration of forms is, from the sculptor's point of view, the supreme concern, though from the spectator's view-point that is a subconscious matter; it conditions the mind and opens it to the meaning or content of the work in which he, as a spectator, is primarily interested. Over and above such immediate concerns of both artist and spectator, there is something more, something greater: the experience of life they bring to it. In other words, there is a *reality* in which form and content fuse and become indivisible. It is this reality which enables the artist to create an organic, that is to say, a living unity instead of a mere mechanical assemblage of separate parts. That being so, a writer cannot by description convey the *life* of a work of art which can only be sensed by visual contact, and such contact is the more necessary in relation to a work like Elkan's candelabrum which consists of many distinct parts forming nevertheless a single whole.

This candelabrum is, like its companion, six and a half feet high and seven and a half feet wide. Its intricate branch work suggesting a vine—in symbolic reference to Christ—is enlivened with 24 main *foci*, grouped or singly; in addition to these there are a number of accessory figures of symbolic animals, inconspicuously distributed. This candelabrum is, like its companion, intended to be read.

On the stem, and rising upward in logical order is first *The Forerunner*, St. John the Baptist. Above him is *The Annunciation* with the figure of the Virgin on the left and of the Angel Gabriel on the right. Next above comes the charming three-fold *Madonna and Child* group, with *The Magi* on the left, *The Shepherds* on the right. Above the Madonna is *The Crucifixus* whom we see in *Gethsemane* on the right and on the road to *Calvary* on the left. Above the Crucified Christ is *The Empty Tomb* and slightly below to the left and right *Pilate washing his hands* and *St. Peter's denial* respectively. Next to the Magi is the figure of *St. Paul*; next to the Shepherds that of *St. Stephen*.

The outer series of groups is concerned with the life and mission of Christ and, in particular, with His Healings. It is here to be noted that to the German Christian Christ is pre-eminently not the Saviour but the *Heiland* or Healer. For easier reference we will follow these groups along the outer margin. Below *Pilate* is *Take up thy bed and walk*; thereunder *Suffer little children to come unto me*; below this, *He that is without sin among you let him first cast a stone*. Then we



THE LAME DEPOSITS HIS CRUTCHES AND THE LEPER IS HEALED



## THE NEW TESTAMENT CANDELABRUM

have a smaller two-figure group representing the healing of the *Cripple* and of the cleansing of the *Leper*. On the lowest branch, to the left, is *The Storm on Galilee*. On the right *The Call to Andrew*. Above this is again a two-figure group of healings, namely, *The man who was born blind* and *The man with a withered hand*. Above this group is *Christ driving the money changers out of the Temple*, and above it *The Good Shepherd*. And finally, to balance the two-figure group on the right, we have above St. Stephen *The woman who touched the hem of Christ's garment*. Such are the main incidents represented in this candelabrum. In addition, and inconspicuously interspersed, are the symbols of the four Evangelists and twelve little emblematic figures such as the Dove of *Peace*, the Unicorn and Crescent Moon for *Chastity*, the Snake for *Falsehood*, and so forth—they are too small to be identified in this reproduction.

In endeavouring to realize the beauty of the design as a whole one must observe the general arrangement, the balancing of the various groups against each other as well as the relation of each group or single figure to the encircled spaces. It is in this respect that this new candelabrum surpasses its companion in quiet harmony, and that it would seem is inherent in the subject matter of the New Testament. The personalities of the Old Testament are patriarchs, social and political prophets, warriors, often characterized by violence in word or deed and it was for such individual figures the sculptor had to find an artistic equivalent. The New Testament candelabrum deals almost entirely with the action and the passion of one single Personality—*The Son of Man*. And here I would draw attention to a striking fact. The artist has stressed not only the Great *Healer* but his humanity. There are few signs of the supernatural. We have no halos, here, and only two winged Angels. *Gethsemane* shows none of the symbolic conventions of tradition, and though there is the Empty Tomb with the Angel there is no Apotheosis, no figure of the *Risen Christ*. It is, as I say, *The Son of Man* that has formed the artist's theme. That may have been subconscious and unintentional on the artist's part, for even as regards such a delightful and untraditional invention as that of the Christ Child turning to the humble shepherds and away from the king, which those instructed in the symbolism of Christian art might interpret as a turning away from the Gentiles—the kings—to the Jews—the shepherds, the artist confesses that although he liked the simply human idea of the Christ Child turning from the kings to the humble shepherds, here as throughout, the design

CALMING THE STORM  
ON GALILEE



ST. JOHN THE BAPTIST



was governed by artistic considerations. "I am," he says, "no teacher, no philosopher, no historian; I am nothing but a sculptor and must not be held responsible for anything outside my sphere."

The artist underrates himself: no one of us is "nothing but" what our trade, profession or social rank indicates. Elkan is a human being, "a man for a' that"; to quote Goethe:

*"und das heisst ein Kaempfer sein"*

("and that means a fighter"). What then is Elkan with his candelabrum fighting for, consciously, subconsciously, unconsciously perhaps?

Here we reach those regions, those mystic re-



"SUFFER LITTLE CHILDREN TO COME UNTO ME"

gions of the mind, in which ideas beyond time and space seek utterance and forms express ideas beyond the conscious intentions of the individuals.

"It's coming yet, for a' that;  
That man to man,  
the world o'er,  
Shall brothers be  
for a' that."

Is that not the fight to which he, the donor, all who took part in the service of Westminster Abbey, and many more

have dedicated themselves?

It is because the artist is a fighter in the realm of such ideas that he has created a work of art transcending in significance its immediate purpose, a work that will edify the beholders as long as it lasts.

## ENGLISH FIRE-SCREENS AND FOLDING SCREENS

BY M. JOURDAIN

THE word screen defined as "an ornamental frame to protect from observation, draught, or the heat of a fire" includes two types, the folding screen, made up of "leaves," which serve to enclose or conceal a space within a room, and the smaller "fire-screen," which is very varied in form, and which was set before the fire to ward off its heat. The earliest existing screens in England are the horse (or cheval)<sup>1</sup> type, in which the frame enclosing a sliding panel is contained between two uprights. The carving (when this exists) is usually concentrated upon the cresting, in which an open space for a handgrip is often found; the uprights are carried down to trestle feet connected by a stretcher.

In screens of shaped outline, such as the example from the late Cora, Lady Strafford's collection, the panel is necessarily fixed. There are somewhat similar designs in the *Director* for horse fire-screens with a fixed panel, and the descriptive information of the plate (Plate CXXVII) adds that "the carver must be the man to execute this sort of work." Slender turned supports were adopted for small two-fold screens, in which one fold is set at an angle giving support to the other; and such pieces were readily portable.

<sup>1</sup> "Fire-screens which stand on four feet are commonly called horse fire-screens."—*Director*.

The pole-screen was equally efficacious and lighter to move. A tripod fire-screen in Sheraton's *Drawing-book* is, as he tells us, constructed "on an entire new plan, it being designed to turn upon a swivel which fixes to the vase, and passes through the bottom rail, so that the screen may be turned to any position without moving the stand."

In the tripod pole-screen, the panel works up and down a slender rod or shaft and is fixed by a spring or screw at any desired point. The tripod base, which is that convenient support whose "firmness in standing is (in Hogarth's phrase) pleasingly conveyed to the eye," is carved, in fine examples; the stem, up to the point where the panel works, is turned and carved with a vase-shaped member; the slender rod is necessarily plain, and is finished with a small finial in the shape of a vase or pineapple. The screen panels were often edged with a half-circular baguette, either plain or carved with a repeating detail such as the ribbon and flower, but richly carved framings exist in a screen at St. Giles's House, Dorset, and an example in Mr. Cecil Raphael's collection.

The panel, if of needlework, was frequently worked by the ladies of the house, and had the advantage of a conspicuous position in the room. In the anonymous

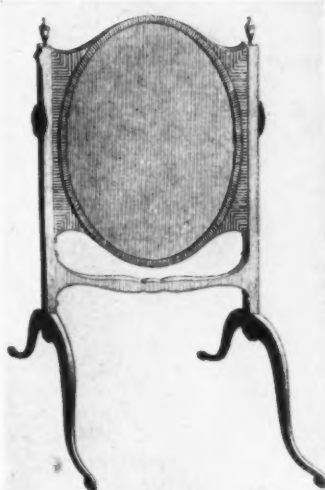
## FIRE-SCREENS AND FOLDING SCREENS

work, the *Ladies' Conduct* (1722), we are told that a young lady of fashion cannot amuse herself more genteelly than by learning the art of drawing, as this will be a considerable advantage to her if she has any inclination to "fine curious works, such as embroidery." For such panels the motif of grouped flowers in a vase or basket was in favour; but pastoral scenes, Biblical subjects, and a group of a gallant and lady are not uncommon. For floral designs, the worker had recourse to Furber's *Four hundred curious representations of the most beautiful flowers* (1734) or Heckell's *Select collection of the most beautiful flowers drawn after Nature and disposed in their proper order in baskets*.<sup>1</sup> The colour value of these panels was always recognized, and in a letter from Mrs. Legh (of Lyme) to her daughter-in-law in William III's reign, she maintains (and rightly) that "the more colours it is worked in, the finer and richer it looks."<sup>2</sup> In a tripod pole-screen in Sir Charles Trevelyan's collection, the embroidered panel is worked in polychrome silks in *petit point* with a design of a tall vase of flowers, flanked by exotic birds in the Chinese taste. The ground, worked in cross-stitch, is black. The back is lined with Chinese wallpaper.

The late Georgian pole fire-screen which was modified in design, and often rested on a solid plateau or base, weighted to ensure stability, was often painted to match the furniture of the room. In the text to the *Guide* (1788) it is stated that screens "may be made of mahogany, but more frequently of wood japanned."

The pole-screen frequently appears in prints of late XVIIIth-century interiors, and the panel, faced with filigree, gathered silk, or a print, as well as needlework, was usually oval or shield-shaped, though the rectangular form is also found. In a pair of japanned screens, formerly in the Mulliner Collection, the octagonal panels are painted upon linen with classical figures. The panel was raised or lowered by a line contained in the pole, adjusted by a counterweight concealed in a tassel. Silk embroidery upon a silk or satin ground, and prints were protected by glass from heat and dust. Rolled paper work or filigree was in fashion during the late Georgian period, and in the *New Ladies Magazine* (1786) "a profusion of neat elegant patterns and models of ingenuity and delicacy" are given "suitable for tea caddies, chimney-pieces, and screens." The late Georgian tendency to economize in labour is reflected in filigree work, the use of colour prints on silk, and chenille work embroidery for screen panels.

The folding screen was a wooden panel (consisting of several leaves) upon which paper, canvas, textiles, or leather were stretched. Among the varied screen coverings, the gay and vivid hues of English painted leather are notable, and many are designed in the Chinese taste. An example, illustrated in the *Dictionary of English Furniture* (Vol. III, p. 70), is decorated with three horizontal tiers, each painted with groups of flowering shrubs, flower vases, or buildings in the Chinese style, within a shaped surround relieved against a black ground. The gold background of the panels is tooled in minute



A HORSE SCREEN from  
Hepplewhite's Guide, 1788



WALNUT CHEVAL SCREEN  
framing a *petit point* floral panel,  
early XVIIIth-century

patterns. This screen bears the label of "Holford, maker at the Golden Lyon & Bull, St. Paul's Churchyard". Another screen maker, John Conway, "Leather guildler to his majesty", had his premises in St. Paul's Churchyard. A correspondent in the *Spectator* for 1714 speaks with enthusiasm of the gilt leather industry in England, "the only place in Europe where work of that kind is tolerably done," and proposes to make a journey to St. Paul's Churchyard "to bespeak a screen and a set of hangings," perhaps at Robert Holford's or John Conway's "at the Kings arms, the South side of St. Paul's Churchyard." Two writers in the year 1747 in descriptions of London trades discuss the industry of the screen-maker, "whose business is clean, reputable and profitable", and claim that the trade had improved of late years, "not only as to curious workmanship (most of which is now exceedingly nice) but as to the variety of sorts, and the materials of which they are made."

Among screen coverings canvas is mentioned, and in the Royal Household Accounts in 1671 John Casbert supplies "a screen with six leaves lined with canvas on both sides and joined with gold galloon and gilt nails." There are infinite varieties of pictorial screens, painted on leather or canvas, such as the six-fold example in the Victoria and Albert Museum, which is of leather lacquered and painted with three tiers of subjects of dancing and promenading subjects, and with pastoral scenes. Three are from compositions of Nicolas Lancret (which were engraved by Tardieu and Cars); the back of the screen is painted with flower panels. On a screen the subject (which is continuous) is the Duke of Marlborough's victory at Blenheim in 1704.

Needlework panels for folding screens are sometimes dated or traditionally ascribed to their author. At Wallington Hall there is a six-leaved screen worked by Julia, Lady Calverley, about 1717, with rural scenery and pursuits. In the inventory and will of a Frenchwoman, the Marquise de Jouvenet, mention is made of a folding screen "with four pieces of the same work to add to it on occasion."

<sup>1</sup> Undated.

<sup>2</sup> Lady Newton, *Lyme Letters*, page 194.



# JOHN DONALDSON, ENAMELLOR, MINIATURIST AND CERAMIC ARTIST. PART II. BY W. H. TAPP, M.C.



MINIATURE, signed with the initials "J.D." and dated 1787  
In Mr. Kenneth Sanderson's Collection

velvet necklace. The countenance is long and rather pathetic, with brightly rouged lips and cheeks and the eyelids heavily shaded in blue.

Proceeding with Donaldson's history, it would be very interesting to know definitely whether he travelled down to London on the proceeds of his work or if he was helped by Mr. Hamilton, Mr. Cooper or Mr. Willison (*sic*), but unfortunately nearly all the mass of correspondence that was found at his lodgings after his death has long since been lost. The balance of evidence probably points to Mr. Cooper, both on account of the friendship between his son and Donaldson and because his first address in London would probably be with his patron.

It is also highly probable that the Edinburgh Society gave him an introduction to its sister society in London, because we find that for the first four years he exhibited exclusively at their exhibitions, with the one exception of the Free Society, but the latter has always attempted to usurp the title to these four exhibitions, which properly belonged to the Society for the Encouragement of Arts, etc., so we need place no weight on that occurrence.

The following are taken directly from the entries in the catalogues, but in some cases the dates have been altered to agree with those recorded in the minute books or contemporary Press notices.

- 26.4.1761. Second Exhibition, held at the Society's own "Great Rooms" opposite Beaufort Buildings in the Strand: Mr. J. Donaldson, Ex. No. 109, "A drawing of flowers."
- 17.4.1762. Third Exhibition held at the same address: Mr. J. Donaldson, Ex. No. 119, "A portrait of a gentleman"; Ex. No. 148, "A portrait of a gentleman" (Mr. Cooper).
- 24.4.1763. Fourth Exhibition, held at the same address: Donaldson, Mr. John (at Mr. Cooper's), Prince's Street, Leicester Fields, Ex. No. 65, "A portrait of a Lady three-quarters"; Ex. No. 66, "A miniature of a Gentleman in a Turkish habit"; Ex. No. 67, "A miniature of two young Ladies"; Ex. No. 68, "A drawing in Black Lead."
- 9.4.1764. Fifth Exhibition of the Free Society, associated for the Relief of their Distressed Brethren, their Widows and Children (same address): Mr. John Donaldson, at Mr. Kells', Prince's Street, Leicester Fields, Ex. No. 220, "A drawing in Black Lead."
- 9.4.1764. Fifth Exhibition of the Society of Artists of Great

MENTION was made in the concluding paragraphs of the first part of this series, in the August issue, to the miniature in the possession of Mr. Kenneth Sanderson of Edinburgh, and it is now illustrated. The work is reminiscent of Cosway, or Plimer and Engleheart in their lighter moods. The small oval miniature is a water-colour on ivory; the model is shown wearing a white dress with blue ribbons and with the hair tied with a similar ribbon with pearl fasteners and with a black

Britain, held at Mr. Wigley's Auction Rooms in Spring Gardens, Charing Cross: Mr. Donaldson, at Mr. Kells', Prince's Street, Leicester Fields, Ex. No. 32, "A miniature of Mr. Cooper."

It is a remarkable thing, however, that although Donaldson was such a conservative exhibitor before this Society he was only a member for the very short period of one year, being elected on February 29, 1764, when he paid his subscription of two guineas (March 14) but declined to do so for the following year. Very shortly afterwards, on February 28, he was proposed, and duly elected March 11, 1765, to the Incorporated Society of Artists, which had seceded in 1761, and was commonly known as the Society of Artists of Great Britain. The minutes show that his work was greatly esteemed and that he was a member of its Council from 1789 onwards.

Attached to this society's catalogue, dated April 23, 1765, is a statement "Charter 26.1.1765—George Lambert, President." This is the date of incorporation, and the charter was delivered to them at the hands of H.M. King George III at the opening ceremony at their exhibition on April 23, 1765. During the year 1764 Donaldson for the first time submitted a drawing, "The Tent of Darius," before the Society for the Encouragement of Arts, for a premium under the following heading:

"For the best historical drawing, the subject to be taken from the Greek or Roman History, by an original composition of five or more human figures, the height of the principal figure not less than 8 inches, by persons under the age of 25, to be made in chalks, black lead, pen and indian inks or bistour, produced on or before the first Tuesday in February, 1764, 25 guineas. To the second best 10 guineas."

"At a meeting of the Committee for the Polite Arts, held at Beaufort Gardens in the Strand on May 18, 1764, with Mr. John Barnard in the chair, and after a ballot, the first premium in this class 161 was awarded (20 guineas) to J. Donaldson, at Mr. Kells', Prince's Street, Leicester Fields; the second premium (5 guineas) to John Edwards, at Mr. Maxwell's, Little Queen Street, Lincoln's Inn Fields."

"At a meeting further held at the same address, May 25, 1764, with Mr. Joseph Grove in the chair, all the recipients of the awards attended and gave satisfaction, including Class 161, J. Donaldson, 20 guineas; J. Edwards, 5 guineas."

According to Dossie's "Memoirs" the drawing in question depicted Alexander near the tent of Darius, and Sisigambis mourning over the corpse of Statira. The drawing in vellum, highly finished, is in the possession of Earl Buchan. We can note here again that had Donaldson been born in 1737 he would have been well over 26 years of age in this year of 1764.

The minutes of the Society for the Encouragement of Arts show a Mr. John Donaldson as a member of the committee on March 30, when Mr. Matthew Douane was in the chair, and again on May 4, with Mr. Lockman officiating and at subsequent dates. Now this record may refer to the bookseller, and it would be unusual to find a premium artist and committee man in one and the same year. There is also a reference to a letter written to Mr. Chas. Donaldson by a Mr. Lested.

One thing, however, stands out very clearly from all this evidence: that John, even at this early date, had already created a following for himself and his work was being scrutinized by the heads of his profession. In addition, he was already versatile, as on January 20, 1764, he wrote a letter to the Committee suggesting a new method for "the proper fixing of crayons," which



was, however, discarded for another method suggested about the same time.

From a further perusal of the Westminster rate-books we know that John continued to reside with Mr. Kells up to the year 1771, and I am afraid, therefore, that Robert Brydall must have assumed that the records he found in Edinburgh for 1768-70, inclusive, referred to our artist, whereas in fact they must obviously, I think, have been records of the engraver of Arnott's "History" or the painter, who was married in the New Kirk in that city in 1768.

The following exhibits are recorded before the Incorporated Society between those years, and it is to be remembered that they also followed the same method as the Free Society in assuming the first exhibition of 1760 as being theirs.

- 23.4.1765. Sixth Exhibition, held by the Incorporated Society of Artists at Mr. Wigley's Auction Rooms in Spring Gardens, Charing Cross: Mr. Donaldson, in Prince's Street, Leicester Fields, Ex. No. 27, "Portrait of himself in miniature."  
 21.4.1766. Seventh Exhibition, held at the same address: Mr. Donaldson, in Prince's Street, Leicester Fields, Ex. No. 46, "A Circassian Lady in miniature."  
 22.4.1767. Eighth Exhibition, held at the same address: Mr. Donaldson, in Prince's Street, Leicester Fields, Ex. No. 48, "Portrait of His Excellency the Tripoline ambassador (sic) in miniature"; Ex. No. 49, "Ditto of a young Gentleman in miniature."  
 28.4.1768. Ninth Exhibition, held at the same address: Mr. Donaldson, at Kells', Prince's Street, Leicester Fields, Ex. No. 50, "Portrait of a Child in miniature."  
 30.9.1768. A Special Exhibition, held for H.R.H. the King of Denmark, at Mr. Williams' Rooms, Charing Cross: Mr. Donaldson, Ex. No. 34, "The Death of Dido in enamel"; Ex. No. 35, "Hero and Leander in enamel."

These two enamels were also the recipients of premiums from the Society for the Encouragement of Arts.

- "Class 114. For the best Original Painting in Enamel on a Plate not less than three Inches by 2½—containing not fewer than three human Figures—30 guineas" (sic).  
 "Proof must be made to the satisfaction of the Society that the whole of the Picture, as well as the firing and Painting, was done in England by the Claimant Himself, and after the Second of April, 1767" (sic).  
 "The Pictures to be delivered, in, on or before the first Tuesday in March, 1768."  
 "25.3.1768. Meeting held at Beaufort Bldgs., Strand, Mr. Alexander Kellet in the Chair, Took into Consideration the Single Claim in Historical Paintings in Enamel, Resolved that the whole of the Premium of Thirty Guineas be given to the Candidate."  
 "8.4.1768. Meeting as above, with the same Chairman. Opened the Names of the Single Claimant in Historical Enamelling to whom the Premium of Thirty Guineas was adjudged, who appeared to be Mr. John Donaldson, at Mr. Kells', Prince's Street, Leicester Fields."  
 "15.4.1768. Meeting as above, with the same Chairman. Mr. John Donaldson to whom the Single Claim for Historical Pictures in Enamel, Class 114, was adjudged, attended, gave satisfaction and received his Premium—Thirty Guineas."

Now according to Dossie, Vol. III, p. 434, the following premiums were awarded for this year 1768: John Donaldson, now Miniaturist, Edinburgh, "Hero & Leander from Musaeus"—20 guineas.



THE NEWSMONGERS

JOHN DONALDSON

Engraved and sold by J. Finlayson, of Berwick Street, Soho

Charl Handasyde, ingen Artist, at Newcastle, "M. Curtius devoting himself for his Country"—15 Gs. (sic).  
 John Donaldson, "The Death of Dido"—30 guineas.

It is perfectly clear from the above that unless the entry under "Mr. Donaldson" for the King of Denmark's exhibition referred to two artists, our John Donaldson must have paid a visit to Edinburgh between the dates of the 1767 and the 1768 exhibitions in London, otherwise the two awards in Edinburgh and in London were to the two different Donaldsons.

It is impossible to be definite on the subject, but the scheme, if indeed there was any scheme, failed in its purpose, as only the one premium was paid in London, and it appears from the records as if the Committee only had the one exhibition before them.

There is a very nice notice in the *Scotts Magazine*, May, 1768, p. 251, about the two Scotch exhibits at the exhibition, as follows:

- No. 50. "Portrait of a Child in Miniature," by Mr. Donaldson. This is one of the best miniatures. It very well expresses the becoming simplicity and innocence of a Child.  
 No. 186. "Portrait of a young Lady," by Mr. Willison. Without exception the best portrait in the room, and deserving to be placed in a much better light. The colouring is admirable.

We have seen that it was within the first year after his arrival in London that Donaldson commenced enamelling work for the Chelsea china factory, and Mr. R. L. Hobson in his *Worcester Porcelain*, 1910, refers on page 108 to the well-known Chelsea gold anchor vases with scenes from the life of Cleopatra which were completed in 1762—that is, more than a year after the Andries Both vase of the 1761 catalogue. So it is evident that these are not just isolated instances of his craftsmanship.

Was he taught at Chelsea or at Thomas Hughes's atelier in St. Pancras, or even at James Giles's in Berwick Street, Soho? If at an atelier, all the evidence supports St. Pancras, but these vases are marked, and consequently I expect he had a direct introduction to Sprimont at

Chelsea. It was some years later that he worked also for these two other ateliers.

At all events, he had time to spare for his miniature work, and we find the following three records before the Incorporated Society, 1769-71.

1.5.1769. Tenth Exhibition, held by the Incorporated Society of Artists at Mr. Williams' Rooms in Spring Gardens, Charing Cross: Mr. Donaldson, at Mr. Kells' in Prince's Street, Leicester Fields, Ex. No. 40, "A portrait in miniature of a Gentleman."

16.4.1770. Eleventh Exhibition, held at the same address: Mr. Donaldson, at Mr. Kells' in Prince's Street, Leicester Fields, Ex. No. 38, "Portrait of his Excellency General Paoli, in miniature."

26.4.1771. Twelfth Exhibition, held at Richmond House, by consent of his Grace The Duke of Richmond: Mr. Donaldson, at Mr. Kells' in Prince's Street, Leicester Fields, Ex. No. 27, "A Portrait of a Gentleman in miniature."

I have seen an engraving of this portrait of General Paoli. It is strongly reminiscent of that of David

Adelphi, Ex. No. 75, "A portrait in miniature of a Gentleman"; Ex. No. 76, "A portrait in miniature of a Lady."

You will have noticed that Donaldson was only privileged to use his title as Fellow of the Society of Artists (Incorporated Society) of Great Britain for the two years 1772 and 1773. This was an honour rated only second to that of R.A., and the Society's laws regarding it were accordingly very strict. Any misdemeanour—any advances to another society, any exhibits before any other art society—were followed by instant forfeiture of membership and loss of title.

It appears from a catalogue of the Free Society for 1769 that an exhibitor, describing himself as a "Gentleman," displayed no fewer than five different works, the description of which reads remarkably like the work of our John Donaldson, and certainly about the year 1773 he must have been making advances to the Royal Academy, for as you will see he exhibited before them in 1775, and



MRS. SIDDONS, painted about 1788



LADY IN GREEN HABIT, probably Margaret Woofington, painted about 1790

*Attributed to John Donaldson by the late Dr. G. C. Williamson*

Hume, engraved by Audinet for the frontispiece of Hume's "History of England," which is illustrated on the next page.

Shortly after this date Donaldson once more moved his quarters, and we find him lodging for the next three years with Mr. Willison, the father of that George Willison who was also a competitor in 1756 for the premiums offered by the Edinburgh Society.

13.5.1772. Thirteenth Exhibition, held by the Incorporated Society of Artists at the Society's New Exhibition Rooms, Exeter Exchange, in the Strand: Mr. Donaldson, F.S.A., at Mr. Wilson's, Jeweller, Adam Street, Adelphi, Ex. No. 78, "A Lady in Masquerade dress in miniature"; Ex. No. 79, "A portrait of a Gentleman in miniature." (It is important to note the date of this title F.S.A.)

29.4.1773. Fourteenth Exhibition, held at the same address: Mr. Donaldson, F.S.A., at Mr. Wilson's, Jeweller, Adam Street, Adelphi, Ex. No. 103, "A portrait of a Lady."

25.4.1774. Fifteenth Exhibition, held at the same address: Mr. Donaldson, at Mr. Wilson's, Jeweller, Adam Street,

one or other of these breaches of the rules must have been brought to the notice of his committee, because we find that he is deprived of his membership, and with it his title, for ten years from 1775. Proof is to be found in the minutes, which record his name as attending the meetings again in 1785 and as a member of the committee in 1789.

But by 1791 he had turned his coat again, and was exhibiting before the Royal Academy; this is, I think, the first indication of the derangement in his mind.

Once again our artist changes his lodgings, and we find him moving to Soho, but for one year only, after which came a period of some ten years of intense ceramic activity, which is best treated in a separate portion of this biography.

St. George's Day, 1775. Royal Academy of Arts—seventh exhibition—held at the Great New Rooms in Pall Mall, opposite Market Street, late Mr. Lambe's, now Mr. Dalton's:

## JOHN DONALDSON

John Donaldson, miniature painter, at Mr. Niven's, King Street, Soho, Ex. No. 98, "Portrait of a Gentleman—Miniature"; Ex. No. 99, "Orlando and Olivia, a drawing from a description of Shakespeare's *As You Like It*, Act IV, Covent Garden."

Whilst still lodging with Mr. Kell, Donaldson also produced a very fine drawing of the "Newsmongers," which was engraved and sold by Mr. J. Finlayson of Berwick Street, Soho, dated May 1, 1769.

It is not difficult to see from it the evidences of his study of the early classics and similarities to his miniature productions.

In the late Mr. Pierpont Morgan's collection were four miniatures attributed by that great connoisseur, the late Dr. G. C. Williamson, to our artist. Of these we are able to illustrate two—the first a portrait of Mrs. Siddons, and the second of a "Lady in a Green Habit" now in the author's collection.

In all four the technique was entirely different to Mr. Sanderson's miniature, but although none bore either signature or date, Dr. Williamson had very strong reasons for making his attribution, and it was in a measure due to his opinions that I considered it possible that the other type should be attributed elsewhere.

Whatever the correct solution the two Edinburgh miniatures have the added weight of signature, and in the one case also of date.

The portrait of Mrs. Siddons was painted about the year 1788, and that of the lady in the green habit, possibly representing Margaret Wooffington, in one of her theatrical roles, about the year 1790.

I have seen a letter written by David Hume, the historian, on October 19, 1763, to his friend Andrew Millar, the publisher, in which he refers to John Donaldson, as follows:

"The picture which he has done for me is a drawing, and in everybody's opinion, as well as my own, is the likeliest which he has done for me, as well as the best likeness."

"Since you still insist that an engraving should be made from it, we are thus more likely to have a good engraving made than by any other means I shall be glad to send it to J. Fergusson."

There is also an engraving from this painting by Audinet which appears as the frontispiece to Hume's *History of England*, 1793. It is illustrated here, and is highly comparable with that of General Paoli.

According to J. J. Foster's *Dictionary of Painters in Miniature*, Mr. Wellesley possessed a miniature of Lord Clive by our artist. This I was able to trace to a sale at Sotheby's (lot 222, June 29, 1920), when it passed into

the hands of a Mr. Fox, but neither he nor the authorities at Sotheby's agreed with the attribution.

Also the Hon. Mrs. Keppel is recorded as the owner of a portrait of H.R.H. Maria Duchess of Gloucester, and to have exhibited it at Wembley, 1924, but this lady has kindly informed me that she never was in possession of this miniature.

Lastly, there is the record that Mrs. Ramsden possessed a portrait of Jane Maxwell, Duchess of Gordon, which, however, I have been quite unable to trace.

I have little doubt that these last two portraits were painted by our artist during the period 1790/95, when he was living in Compton Street and had his studios in Southampton Street. He was under the patronage of Lord North when unfortunately his connection with the stage and the brilliance of his success commenced to undermine his genius, causing him to forsake his true art and turn to patents, prose, and controversies, which landed him in destitution and a pauper's grave.

It is to be hoped that further examples of his art, at its best, may turn up to support the theory which I have advanced that many of his paintings and drawings showed really great merit and the section of this short biography devoted to ceramic decoration will provide evidence that he certainly produced many gems which thoroughly deserve their place in the national porcelain collections.

There are some, I believe, who consider that research in war-time should be restricted to the field of science, but there must be several who, like myself, have passed many a dull—sometimes dangerous—hour discussing such matters when on fire-watching or Home Guard duties. It is certainly a fact that much comfort has been derived, when even the spirit of exaltation, which danger usually brings to the human

mind, might have faltered in an otherwise unoccupied and sleepy brain, while many have found to their surprise that in the study of the fine arts and of philately they have absorbed a mass of geographical and historical knowledge of the Dominions and of our cousins overseas.

Research is never a simple matter, particularly so under present conditions, but I believe its pursuit gives a keen edge to the mental powers of those who follow it.

The third and final part of this article will appear in an ensuing issue.



ENGRAVING BY AUDINET for frontispiece of Hume's *History of England* from painting of David Hume by JOHN DONALDSON



# CHRISTIE'S, 1766-1942

BY HERBERT FURST

WHEN on the night of April 16-17, 1941, the premises known as No. 8 King Street, St. James, having survived many other air raids, were completely destroyed and Sir Alec Martin, with his few and faithful helpers—Mr. Smith, the veteran sales clerk; Mr. McKenna and Mr. Abbey—had, with heavy hearts, to stand by helplessly watching the smouldering ruins, it seemed to them that the world—at any rate *their* world—had come to an end. Only the front door remained standing, a good omen, seeming to promise that somehow and in due course it would once more admit the world and his wife to a reborn Christie's. "Christie's is dead—long live Christie's!"—slender hope that must have appeared to them then.

But in fact Christie's is almost a national institution. A world, at least an art world without Christie's is almost unthinkable, for so many years—not very far short of two centuries—has this name been familiar to everyone acquainted with art, and not in England only. It is not easy to explain the PERSISTENT PRESTIGE of a family name in the case of a firm whose last connection with that family ceased fifty-five years ago with James H. B. Christie, except on the grounds that the spirit of the founder, James Christie the Elder, survived not only in his son, James Christie the Younger, but somehow descended upon their partners and successors from generation to generation. Something of the kind must, indeed, be true, for the founder early succeeded in making his auction rooms in Pall Mall "the most important in Europe for the distribution of works of art and the rendezvous for people of rank and fashion," and this reputation has in course of time not only continued, but struck fresh roots in the social history of England with each succeeding generation. That Christie's are more than a commercial firm and almost a national institution is a claim that can be substantiated by its history.

To begin with, its founder, James Christie, senior (1730-1803), was on his mother's side related to Flora Macdonald, the Scottish heroine. He commenced with a commission in the Navy, which, however, he resigned before he was twenty in order to devote himself not to business in general, but to the particular branch of commerce which made him and his firm famous the world over. He started on his own account in 1763, though



CHRISTIE'S FRONT DOOR in St. James's after the Air Raid

the record of his first sale has December 5, 1766, as its date. His obvious flair for the trade he had chosen is revealed by the fact that already two years later, in 1768, he moved to premises in Pall Mall with an auction room specially built for him on the plan and with the advice of the Free Society of Artists—that is to say, of George III's Royal Academicians, who for several seasons used his rooms as their exhibition galleries. With his "gentle refinement of manners" he ingratiated himself not only with the public in general, but it seems also with artists and members of other professions. Garrick, Reynolds and Gainsborough, for example, were among his great personal friends. Gainsborough, in fact, painted the portrait here reproduced of him with a request "that it should be hung in the great sale room," avowedly for the purpose of drawing public attention to the artist's name as a portrait painter. (Gainsborough, it will be noticed, also showed, business-like, the other side of his talent by

including the corner of a landscape in the painting.)

James Christie, junior (1773-1831), was not only an auctioneer but an antiquary of note. One gets an idea of the sort of man he was and the esteem in which the firm was held when one reads the account of the speech he made before the removal of the business to King Street in 1823. On the last day of the sale at his old premises "he addressed the company" in order to explain that during the last twenty years his gallery under his direction had been devoted to literature and arts, but, his lease having expired, he had engaged those extensive rooms known as the European Museum in King Street, St. James's Square, and he flattered himself that by the aid of a skilful architect he had employed they would be rendered better calculated for the advantageous exhibition of pictures and for all general purposes than the place he now occupied. "During this address to his auditory," continued the writer in the "Morning Chronicle," "Mr. Christie appeared to be deeply affected. The manner in which it was received by all present must have been very flattering to him."

That address was given to an auditory that must subsequently have assembled in the very room in which, until the fateful April night of 1941, all great picture sales took place, the auctioneer standing on the rostrum made



by Chippendale for the founder of the firm and using the hammer wielded by him and that was still used by the head of the firm until the catastrophe.

As mentioned already, the reputation established by the elder Christie soon after the middle of the XVIIIth century, enhanced by his son in the XIXth, became in the halcyon days of the XXth century the most important auction room in the world. To the persons of rank and fashion in the XVIIIth century sense—"the great Lord Chesterfield once drove up to a private view in state, that is to say, in a coach and six with numerous attendants"—each century added persons of eminence representing its own conception of greatness. There is entertaining pictorial evidence for this not only in the here illustrated Rowlandson drawing and the Gebaud painting of 1828, but also in an amusing cartoon by "Max" of the Red Cross Sale at Christie's in 1918. Amongst Sir Max Beer-bohm's forty-three victims there were to be seen all



CHRISTIE'S AUCTION ROOM, after an XVIIIth Century water-colour by Rowlandson



SALE OF "THE SNAKE IN THE GRASS," by Reynolds, at Christie's, after the picture by J. Gebaud painted in the year 1828. Reynolds' work was bought at this sale by Sir Robert Peel for 1,200 guineas and is now in the National Gallery. The actual picture was destroyed in the air raid

sorts and conditions of eminence. There were, to mention a few of the names only as proof, Lords Lansdowne, Ribblesdale and Curzon; there were Sir Ernest Cassel, Sir Alfred Mond, Sir Jeremiah Colman; there was Lady Wernher; there were Laurence Binyon; Edmund Gosse, and Sir James Barrie, Sir Arthur Pinero and Gerald Du Maurier; there were

#### JEWEL SALE FOR RED CROSS AT CHRISTIE'S

The First Great Jewel Sale for the Duke of Gloucester's Red Cross and St. John Fund; Sir Alec Martin is on the rostrum and the veteran Sales Clerk, Mr. E. H. Smith, is second on the right



Tonks, Wilson Steer, James Pryde and Ambrose MacEvoy; there were Sir Claude Phillips and Sir Sidney Colvin. In fact, to a student of social history a visit to Christie's on the days of a great sale it was a case of—if one may be excused the variation *si documentum requiris—circumspice!*

And given the necessary span of life, such a student might have noticed a gradual shifting of the centre of gravity for the interest in Art which no doubt had originally predominated, and the interest in fashion which exerted an attraction of its own, the later pull, the stronger pull eventually came from Mammon, with his reckless stress on money, and this is the more strange as the highest prices were paid not for things that are worth their weight in gold, but for things of no intrinsic value at all, for pieces of printed or tinted paper, for scraps of "stained cloths"—in other words for pictures. Whilst this fact is curious it is also fortunate, for there can be no doubt that not many people would

£1,995

Freeman

£2,520

Miller



SIR HENRY RAEBURN, R.A. Portrait of Alexander Houston of Clerkington  
From the Collection of the late Andrew T. Reid, Esq.



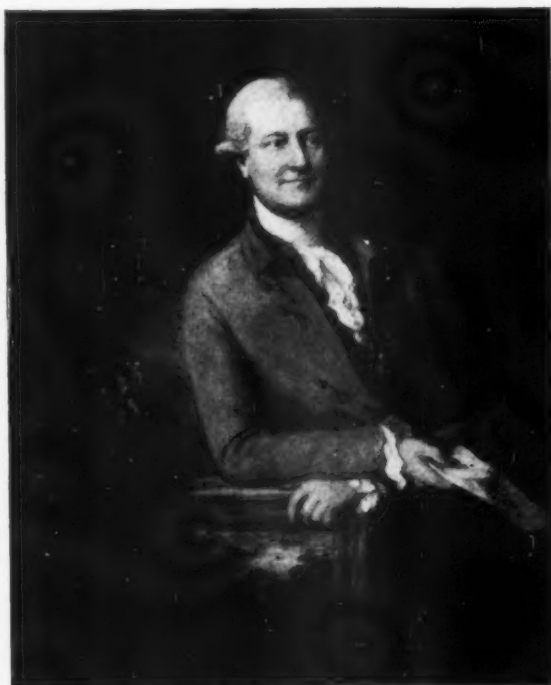
SIR JOSHUA REYNOLDS, P.R.A. Portrait of the Artist  
From the Collection of the late George A. Lockett

have continued to attend Mr. James Christie, senior's, sales, nor would his firm have been able to exist at all if prices had remained at the level of his first sale, when a "Holbein" fetched less than five pounds sterling, and a "Titian" was sold for 42 shillings.

Such considerations must have weighed, one imagines, with our "James I," when in 1772 he joined a syndicate of business men who in November of that year started the "Morning Post," "doubtless with the object of advertising his sales." And he seems to have succeeded, for in that very year the poet of "Town Eclogues" tells us of the young woman of fashion that, amongst her many other dissipations

"From Loo she rises with the rising sun  
And Christie's sees her aching head at one."

At all events, at this hour of one in the afternoon on a certain day of the week men and women have ever since attended Christie's sales in the ex-



JAMES CHRISTIE (1730-1803) Founder of the Firm

pectation of "sale-room sensations," and have often been rewarded. Space, unfortunately, forbids our dwelling on this subject here at length; those who are interested are referred to W. Robert's "Memorials of Christie's" and H. C. Marillier's "Christie's 1766 to 1925." We have no room here for more than a few references to such sensations.

A notable sale towards the end of the XVIIIth century was, for instance, that of the pictures which the art critic and art dealer, Noel Joseph Desenfans (1745-1807) had begun to collect for King Stanislaus II of Poland. The King's dethronement, however, made payment impossible, and so Desenfans (launched on his career as a dealer by selling a small Claude, which he had picked up, to King George III for one thousand

CHRISTIE'S 1766-1942

£5,880

Roland



ADRIAEN ISENBRANT

A Triptych

From the Collection of Col. R. F. W. Hill

£2,520

Agnew



FRANCESCO GUARDI

The Dogana, Venice

From the Collection of the late The Rt. Hon. Viscount Rothermere

£1,575

Rozendaal



JACOB VAN RUISDAEL

A Road Scene

From the Collection of the late Miss Agnes Clayton-East

£4,620

£997 10s.

Arthur Tooth & Sons



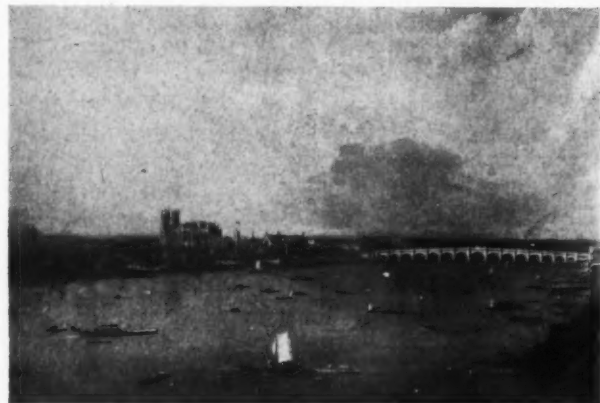
H. FANTIN LATOUR (1876)

Roses in a Glass Vase

From the Collection of the late Andrew T. Reid, Esq.

£1,522 10s.

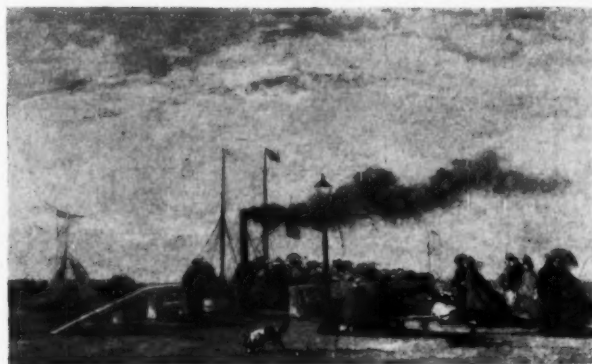
Arthur Tooth & Sons



ANTONIO CANALETTO

Westminster from the River

From the Collection of the late Miss Emily Charlotte Talbot, sold on the premises at Margam Castle



E. BOUDIN (1863)

Jetée de Trouville

From the Collection of the late Andrew T. Reid, Esq.



pounds) shrewdly entrusted Christie's with the sale of the collection as being the best mart in the world.

The era of great sales due to the dispersal of old family collections and heirlooms was ushered in significantly in that year of revolutions, 1848, by the sale of the property of the Duke of Buckingham and Chandos at Stowe House. It occupied forty days and produced a total of £77,562—a small sum measured by later standards. Many others followed, the sale of the Hamilton Palace collection in 1882, for example, which occupied seventeen days and realized a total of £397,562.

Characteristic of the sums of money people were willing to give even for such minor works of art as mezzotints was the sale, in 1901, of a "first state," by J. R. Smith, of Reynolds' "Mrs. Carnac," which fetched 1,160 guineas; "The Ladies Waldegrave," by V. Green, after Sir Joshua, fetched £3,045 in 1923!

The war of 1914 naturally checked such enthusiastic assessment of art values and such a progression of prices for a while. Under the management of the late Mr. Lance Hannen and Mr. Anderson, who with Mr. Walter Agnew had joined Mr. Woods before his retirement, there were at first and for some time no auctions. For the sake of historical completeness it should here be explained that in 1831 George Henry Christie, James Christie's II son, had taken into partnership William Manson, and subsequently his brother, Edward Manson, the firm becoming Christie and Manson, until 1859, when they admitted to partnership their assistant, Thomas H. Woods, and since that date the firm has borne its present title of Christie, Manson & Woods.

The first auction during the last war was held for the Red Cross. It realized £39,000. These Red Cross sales were repeated each year, amounting in aggregate for the three years to £160,000. Ordinary business was also resumed. There was a growing stream of sales so that by the end of the war there were as many as in peace-time and prices rose. But it was in the years immediately after that war that the business done in the ordinary way assumed gigantic proportions, huge totals were reached, confirming Christie's as *the* art centre of the world.

Week after week Rembrandts and the other most famous old masters, and especially also portraits of the XVIIIth-century English school, as well as works of art of all other descriptions, were realizing enormous prices and were being shipped, as fast as they could go, to America. To give just a few examples. In 1928, at the Holford sale, the figure of £416,000 represented *one* day's total; a collection of snuffboxes belonging to Mr. T. H. Hawkins brought £185,000; a Turner picture sold for £30,000; a small Romney portrait £60,000; a Corot £13,000. The Barbizon school was in great favour, for a sale of part of the Alexander Young collection brought £154,000. Those were indeed halcyon days, which came to an abrupt end in the slump of 1929; many of the greatest American buyers becoming sellers.

The depression lasted, with fluctuations, until the present war started. At that moment there were five partners in the firm. Mr. Gordon Hannen, Sir Henry Floyd, Sir Alec Martin, Mr. Brocklehurst and Mr. Chance, and they all, except one, immediately joined the military services, leaving Sir Alec Martin to carry on the business alone. They entrusted it to good hands, for Sir Alec had begun life as a boy of twelve in the firm, had grown up in it, and in course of time had gained not

only the confidences of his employers and eventually partners, but the friendship of many eminent people, among them Sargent, Sir Hugh Lane, George Moore, Henry Tonks, Wilson Steer, Sir Claude Phillips, famous art critic for whom, as well as for the recently deceased Walter Sickert, he has acted as executor. The esteem in which he is held was acknowledged by the knighthood bestowed upon him in 1934.

After a few months, on the retirement of Mr. Brocklehurst, the Rt. Hon. Col. John Gretton, P.C., M.P., chairman of Bass, Ratcliff and Gretton, and Mr. R. W. Lloyd, a prominent business man well known in London and Manchester, joined the firm. Incidentally, Mr. Lloyd was, as James Christie, senior, before him, interested in the "Morning Post." He is Fellow and Vice-President of the Entomological Society, an F.R.G.S., and past president of the Alpine Club—he possesses a fine collection of Turner drawings and Swiss coloured aquatints. The function of the new partners is largely advisory, the management of the business remaining in the hands of Sir Alec Martin.

When the war started in 1939 there was uncertainty far greater than in 1914. We were unprepared for the great ordeal; we expected heavy and continuous bombing raids. Nevertheless, as these did not immediately come to London as had been expected, trade revived to some extent and sales with good results began to take place. As in the last war, Christie's held, free of charge, the Red Cross Sales, and whereas their total for the three years of the last war amounted to £160,000, the first three years of this war have already reached the figure of £250,000. There were also other sales to help the war effort. An anonymous lady presented the Treasury with a diamond necklace which brought £24,000, and there were sales of similar gifts to the Admiralty and the Air Ministry, equally satisfactory. There were also, of course, the normal sales of works of art as well as of jewels and so forth—and all this in spite of the increasing menace of more intensive bombing.

Then came the night of April 16-17, 1941, when in the now proverbial "split second," all these activities, nay, all the long and honourable history of the House of Christie's, seemed to have become no more than a memory of the past; a story not to be continued.

And so indeed it would have been had not Lord Derby, with great generosity, placed Derby House at the firm's disposal, had not other sympathizers come forward to lend office furniture, show cases and other things of use. Thus the firm was enabled to carry on.

Many Red Cross Sales and other war charities, bringing in thousands of pounds, have since been held at Derby House along with numerous important normal sales of pictures, jewels, silver, furniture and so on. Many of these sales are on behalf of executors having to meet death duties, or of clients wishing to take up War Loan or to sell their treasures to America to help the currency. In addition to the sales at Derby House sales have been held outside, at Margam Castle, South Wales, for example, at Clarence House and Bagshot Park. And the staff have also been employed in valuations for probate, insurance, for assessment of damage after enemy action, for valuations of houses requisitioned for war purposes—and so on.

Christie's, in fact, is in full swing again, as will be seen by the illustrations of pictures sold within recent months.



# AN AMERICAN ART GALLERY IN LONDON IN 1789

THE following is a copy of the interesting advertisement of John Wilson, a loyalist from South Carolina, who settled in London as the director of a long-forgotten gallery for the sale of pictures, called the European Museum, which he appears to have established in 1789. This is not only an advertisement but also a copy of one of the catalogues of pictures issued in 1819. It enumerates as many as 788 pictures of all schools and include most of the great masters. One item is a portrait of Dr. Benjamin Franklin by Girard. Such an interesting endeavour by an American in London deserves to be remembered.

THE PLAN  
AND  
NEW DESCRIPTIVE CATALOGUE  
OF THE EUROPEAN MUSEUM,  
KING STREET, ST. JAMES'S SQUARE,  
INSTITUTED THE 23<sup>D</sup> APRIL 1789,  
FOR THE PROMOTION OF THE FINE ARTS,  
AND THE ENCOURAGEMENT OF  
BRITISH ARTISTS,  
BY  
JOHN WILSON, ESQ.  
AN AMERICAN LOYALIST FROM CHARLESTON, SOUTH CAROLINA.

*MOBILITATE VIGET, VIRES QUE ACQUIRIT EUNDO.<sup>1</sup>*

LONDON:  
PRINTED BY G. SMEATON, ST. MARTIN'S LANE, CHARING CROSS  
1819.

PRICE ONE SHILLING

## CONDITIONS OF SALE

The Subscribers and Patrons of the EUROPEAN MUSEUM, being very numerous, and their Connections in the great Towns on the Continent, as well as in the United Kingdom, being very extensive, a constant and regular Succession of new Pictures will be Exhibited; the Purchasers may therefore, in general, have their Pictures immediately, or at farthest, in the course of One Week; by which Means, those who have Pictures to dispose of, may have them introduced to a certainty every Monday morning.

MR. WILSON, the principal Manager, has full power to treat for, and sell any Picture or Property exposed to Sale by Private Contract in the EUROPEAN MUSEUM; he is also authorized by several of the Proprietors to negotiate and to exchange, when direct purchasing is not convenient.

## EUROPEAN MUSEUM

Long elaborate descriptions of Pictures are of very little use, the learned Connoisseur, and judicious Collector have no occasion for them; and panegyric improperly applied can only serve to mislead the unexperienced Amateur. The following Catalogue, therefore, avoids all unnecessary detail. The subject with the name of the Master being generally considered quite sufficient.

<sup>1</sup> A quotation from Virgil's "Aeneid," iv, 175.

# THE MACGREGOR DUNCAN COLLECTION OF BRISTOL PORCELAIN

BY F. SEVERNE MACKENNA

SINCE the dispersal of the Trapnell Collection of Bristol Porcelain thirty years ago it is remarkable that no collection in any way approaching it in importance appears to have attracted public attention. This is all the more curious since Champion's productions, alone of all English ceramics, appear never to have experienced a temporary depreciation in value at some time during the present century, a circumstance which might have been expected to arouse the keen and competitive enthusiasm of collectors. In the Trapnell Collection there was a vast assemblage of specimens, many of which were of superb quality, but a larger number were included which, by reason of their inferior condition or workmanship, contrived very considerably to lower the level of excellence of the whole. There are few collectors who have sufficient tenacity of purpose to bar from their cabinets anything which fails to conform to an unequivocal standard of quality, but foremost amongst them is Mr. MacGregor Duncan, to whose collection of Bristol Porcelain attention is now for the first time invited. With the exception of nine specimens loaned to the Park Lane Exhibition in 1934 he has strenuously avoided every form of publicity, with the result that what is probably the most important collection of Champion's porcelain now in existence is quite unknown.

On first viewing the collection there is a feeling of bewilderment, not, as might be expected, owing to its large proportions, but from the fact that it is contained in two small but perfectly proportioned cabinets, and that it is composed of only some sixty specimens or one hundred and five individual pieces, yet even now Mr. MacGregor Duncan considers the collection too large if the standard aimed at is to be maintained. A closer scrutiny reveals the fact that these two cabinets contain

the very quintessence of quality, every specimen having been selected for its superlative workmanship and beauty in accordance with the standards self-imposed by their owner, who takes a secondary interest in marks or rarity but aims always at obtaining a combination of perfect condition, fine quality and beauty of form and decoration. The result of this rigorous self-discipline supplies the answer to those students who have felt that there was an unexplained gap between the "historic" services and

the remaining types of domestic ware which pass for typical Bristol productions. No figures are found in the collection, nor are there any vases, since none have become available in sufficiently complete and perfect condition.

In attempting a short review of the collection it is necessary first to comment on the extraordinary array of specimens from the "historic" services, no fewer than ten being represented. These are a Burke coffee cup and saucer; the Chough sucrier and cover, and a coffee cup and saucer; the Leinster cream jug and a coffee cup and saucer; a Plumer coffee cup and saucer; the

Nelson teapot, cover and stand, and the sucrier and cover; a Sarah Smith teacup and saucer; a Cowles teacup and saucer; a Smyth teacup and saucer; the Gainsborough sucrier and cover and cream jug and cover; and finally, the bowl of the service, so far unidentified, which was first reported in *APOLLO*, September 1942, by the present writer; it is to be doubted if representatives of so many of these important services have ever before been assembled in one collection.

Apart from the specimens just enumerated, all of which are too well known to require description, perhaps the most striking object is the magnificent and unique plate shown in Fig. I. This will at once be recognized from the engraving which is given in Owen, p. 69, it having then been in the Fry Collection, since when, although



Fig. I. BRISTOL PLATE with mauve-purple ground and polychrome decoration. Crossed swords mark

# MACGREGOR DUNCAN COLLECTION

it has remained in the possession of relatives of Mr. Fry until its acquisition by Mr. MacGregor Duncan, it seems to have remained unnoticed. It is unique not only in its ground colour, which is of a curious shade of mauve-purple of rather cold tone, but also in the extreme delicacy of the drawing of the central group of Chinese figures. In fact, so sensitive is their treatment that it is difficult to imagine the possibility of their having been painted by any European artist. On the back is the Meissen mark as used by Champion.

A tea service of the finest quality, portions of which are illustrated opposite page 180 of Binns' *First Century of English Porcelain*, is represented in the collection by the teapot and stand, cream jug, two plates and two teacups and saucers. In these the painting of the flowers,

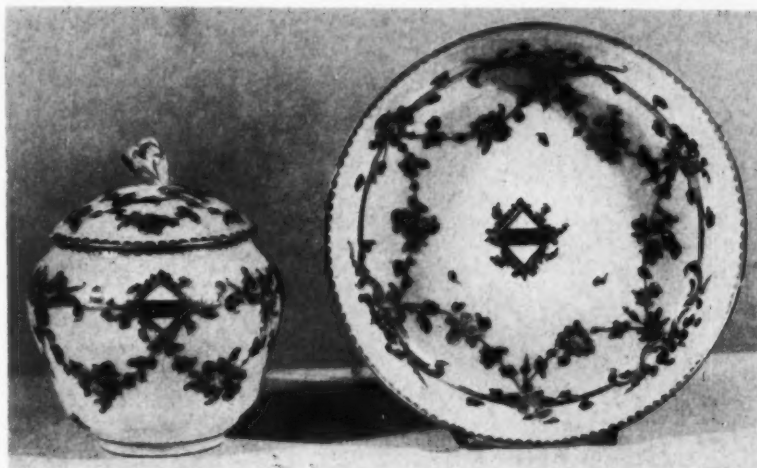


Fig. II. BRISTOL ARMORIAL JAR with cover and stand. Marked "R.C." in lake



Fig. III. BRISTOL BOWL, one of a pair. Yellow ground with decoration in colour and gold

treated almost as botanical specimens, is completely satisfying, and is again the work of an artist whose hand is recognized on remarkably few pieces other than this service.

A choice example of Champion's work which came from the Wallace Elliot Collection

is the charming little armorial jar and stand shown in Fig. II. The arms are those of the Herefordshire Clives and it is thought that the initials R.C. in puce on the base of the jar may be those of the first owner. Another important addition from the same source is the pair of yellow-ground bowls, one of which is seen in Fig. III. The purity and tone of the ground-lay is magnificent and is admirably enhanced by the restraint of the enamel and gold design, a curious touch being found in the red serrated border in the interior.

Of two jugs in the collection, one, from the Trapnell Collection (No. 426), is elaborately decorated with spiral gold lines and superimposed floral wreaths in green, somewhat in the manner

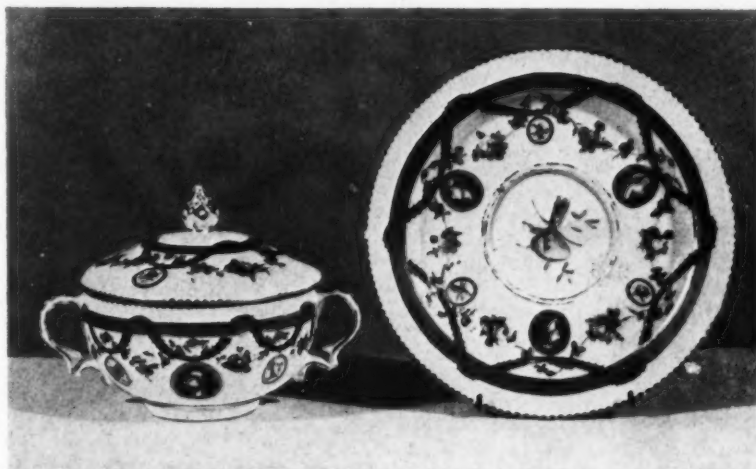


Fig. IV. BRISTOL COVERED BOWL AND STAND



occasionally found on Chelsea and Worcester wares. The jug has the unexpected addition of rococo borders of large pink scale reminiscent of the scaling found on the celebrated Worcester dessert service reputed to have been painted personally by Giles. With a specimen of such unusual character it is inevitable that one should consider the possibility of outside decoration, most probably at the Giles studio since so many features are common to this jug and to specimens of other factories known to have been decorated in London. The second jug, whose generous dimensions make it the most bulky article in the collection, is the well-known specimen from the Trapnell Collection (No. 473), made for Champion's foreman, James Britain, whose initials, together with the date 1773, are painted under the mask spout. The decoration is of the most accomplished description and is somewhat unusual in having on either side a medallion with a head, rather in the style of those found on the Smyth, Leinster and other services. The gilding also is of a quality which brings the jug into line with these sumptuous productions. Another example of pink scale in the collection is a unique little covered custard cup which has the addition of a band of green husks and slight floral sprays.

The semi-formal flowers on the plate in Fig. I are recalled by those which appear on a teacup and saucer, where they are superimposed on a ground of spirally drawn gold lines within a gold scroll and diaper border. The potting of this specimen is of extraordinary delicacy.

Fig. IV shows what is perhaps one of the most completely satisfying specimens in the collection, not only in potting and form, but also in the amazing virtuosity of the decoration and the exquisite taste of the colouring. It is one of the pieces which was exhibited at the Park Lane Exhibition and will no doubt be remembered by many who saw it there. From a chased gold line entwined with a purple ribbon, hang large medallions with classical



Fig. V. BRISTOL CREAM EWER, decorated with colour and rich gilding



Fig. VI. BRISTOL CAKE PLATE, one of a pair. Claret and gold ground with flowers in natural colours

heads drawn on a chocolate ground and smaller panels painted in red with musical instruments, a device which is repeated in the *cavetto* of the stand. Entwined through the ribbon are floral festoons in natural colours. The stand is of unusual section, recalling the "nappy" plates of Bow and Longton Hall, and the ensemble is completed by two handles to the bowl and a cone-shaped knob to the cover. It is surprising to find that this magnificent specimen, an example of the highest perfection, is unmarked.

Another unmarked piece of unusual aspect is the two-handled cream ewer seen in Fig. V, in which the crimson foundation to the gilded portions is particularly successful in producing a rich tone of gold. Ewers of this type were described in the Trapnell catalogue as being flower holders, but any doubts on the matter are silenced by recalling the blue triangle marked sauceboat of somewhat similar shape which was formerly in the Bellamy Gardner Collection and which could not by any means be considered a flower vase.

In Fig. VI is seen one of a pair of superb cake plates with irregular borders of claret and gold scaling of the utmost rarity from which hang sprays of natural flowers. Scaling of this type recalls the lake and green scale found on a Worcester service of the finest quality.

Fig. VII shows a remarkable cup and saucer which would without doubt be mistaken at first glance for a Sèvres production, not only on account of the shape of both pieces but also from the decoration, which consists of garlands and medallions of flowers in colours interspersed with blue ribbons, gold scrolls and formal foliage. As in the case of the covered bowl in Fig. IV there are musical instruments in the *cavetto* of the saucer.



## BOOK REVIEW

It remains to mention four flower plaques, each in mint condition. Three of these are armorial, displaying the arms of the Duke of Devonshire, the Earl of Bessborough and Clarke of Shrewsbury, the last-named having the coat of arms in proper colours and enclosed in a green laurel wreath inside



Fig. VII. BRISTOL CUP AND SAUCER, decorated in the Sèvres style

the moulded floral chaplet. The fourth plaque, likewise furnished with a green inner wreath of laurel, contains a sepia drawing of a classical female figure with a lyre,

special mention, but an attempt has been made to describe a few of the pieces which are not already known to students through the medium of published works.

depicted standing beside a low pedestal on the base of which is a Greek inscription. The last two plaques were found in a cottage near Yeovil and passed into the present collection.

Where every specimen is of the greatest importance it is difficult to select individuals for

### BOOK REVIEW. "PALMYRA OF THE NORTH," by CHRISTOPHER MARSDEN (Faber & Faber), 16s. net.

At the time when Russia is not alone an eminent factor in the great events of the moment as seen on a world-wide scale, but when that country is deep in the throes of a great and now potentially rapid evolution, this well informed and readable book appears at the right moment. The background and foundation on which Peter the Great built his enlarged, enriched, reformed and strengthened Russia had been developing for a long time before Peter came to the Throne. But the great Tsar's reforms were almost a revolution and they determined the culture and the policy of the Russian Empire in the two centuries of the St. Petersburg period. That culture was the cause of the Empire's enormous achievements in all spheres of thought and action, as well as being largely responsible for the emergence of factors leading to the present revolution. The book helps us not only to understand the art of the Empire, but also to understand to some extent what influences might affect Russian cultural development in the near future and along which paths it may travel. It may be that the Russian and imported influences will be fused together by the fire of present events to form a homogeneous expression of the new Russia now emerging from the clouds of strife and battle.

Though so much of the inspiration and leadership in Russian art during the XVIIIth century was provided by foreigners, yet all the means and the driving force were native, and foreign art soon became Russianized. Russia had been increasingly ready for Peter's reforms during centuries. Italian, German and other architects, craftsmen and traders bringing new ideas had been working in Moscow long before Peter. Russian painters studied in Italy. Judged by the general standards of the XVIIth century the Russia of the Moscow period was

not quite so barbarous as some of the author's passages describe it. Nowhere did women enjoy full political rights, yet Sophia was Regent during Peter's minority. If a pious Russian monk persuaded Moscovite husbands not to use a stick with an iron spike when beating their wives, even much later English husbands were asked not to use a stick thicker than their thumbs. Table manners were primitive and crude in all lands and over-eating universal. But in the matter of personal cleanliness Russia has been an unnoticed example to all peoples. A thorough Russian bath at least once a week has been customary since time immemorial and the wooden country palace of Kolomenskoie, near Moscow, old when Peter was born, had three baths for the servants alone, and many more for the Tsar's family and suite. If Russian towns and houses smelt we will remember that even to-day English judges are given a bouquet of flowers—a reminder of the quite recent times when the smell in court was unbearable. But Russian culture and art had become static and Peter had broken the crust and animated the spirit to release a torrent of energy. A quarter of a century ago that impulse had begun to tire without finding fully adequate inspiration. We are now on the threshold of a new era of activity in which those foreigners who will study Russia with the same erudition and sympathy as the author will find an outlet and a new inspiration.

A fuller understanding of the artistic life of nascent St. Petersburg is helped by the many glimpses of the historical and social background which the author gives. St. Petersburg and its surroundings are a noble monument and expression of a period of great and positive achievements. The palaces and public buildings are not alone the results of a search of pleasure but the material illustrations of a strong, elevated and expanding spirit, led and symbolized by the Imperial rulers of Russia.

# SOME PROVINCIAL PEWTERERS NOT RECORDED BY THE LATE MR. COTTERELL

BY E. ALFRED JONES

THROUGHOUT the many centuries of the craft of the English pewterer, numberless men of skill have been working not only in London but also in the smaller towns, though their names are lost in obscurity. The following names of provincial pewterers have escaped the vigilance of the late Mr. Cotterell in his indispensable book on English Pewter. They have been compiled from several sources and are now printed in an accessible form in the hope that the list may be useful to historians, collectors and students. Many makers of vessels in country churches still remain unidentified and some of these may be found in this list. I have endeavoured to acknowledge the sources of the information, but unfortunately some of my notes have been scattered and are inaccessible in these difficult times. I have also collected a great number of names of London pewterers not recorded by Mr. Cotterell.

## COVENTRY

John Bryde, probably XVth century  
John Yale, 1449-56  
John Carbonell, 1447  
John Carleton, probably XVth century  
William Dycoun, probably XVth century

## WELLS, SOMERSET

Benjamin Hill, 1674  
Giles Wallis, 1580  
William Aubery (Abury), 1472-5

## CAMBRIDGE

Thomas Amerode, 1512  
John Lynsey, 1512

Palmer's Cambridge Brough Docs. I, 1931, pp. 127, 130

## HEREFORD

John Wyddens, 1559

## BURY ST. EDMUNDS

John Hannable, 1560

## GLOUCESTER

John Baker, 1549

## NORTHAMPTON

Walter Bartlett, 1625

## CHESTER

William Norman, 1476-7  
William Rothe, 1488-9  
William Clerke, 1496-7  
Thomas Cany, 1500-1  
William Thomasson, 1505-7  
Rodger Ledsham (also goldsmith), 1537-8  
William Cliffe, 1549-50  
Gilbert Knowles (Knolles), 1550-2  
John Done, 1554-5  
Richard Newhall, 1558-9  
Richard Ledsham, 1566-7  
John Rosingreve, 1566-7  
Randle Newas, 1572-3  
Richard Newall, 1572-3  
William Allen, 1582-1616  
George Flowers, 1587-8  
Richard Newas, 1591-2  
Simon Newas, son of the last, 1591-2  
Robert Urmoston, dead 1592  
Robert Urmoston, 1617  
John Dod, dead 1600  
John Lewes, 1600-1  
William Johnson, 1601-2, apprenticed to George Flowers (above)  
Edward Gueste, 1604-5  
Ralph Golborne, 1605-14  
David Evans, 1578-9, and his son of the same name, 1605-6  
Christopher Gardner, apprenticed to David Evans in 1598, alive 1605-6  
Peter Cotterell, apprenticed to William Allen, 1607-8  
John Mountford, 1612-3

## CHESTER (continued)

Richard Meycocke, apprenticed to John Meycocke for 8 years, 1562; alive 1613-4  
George Meacock (Meycocke), son and apprentice of the last, 1622-3  
William Lewis, apprentice of John Smith, 1636-7  
Thomas Evans, 1640-1  
William Meycocke (Meacock), son of above Richard, 1649-50  
Richard Meacock, 1650-1  
John Owen, 1654-5  
John Hughes, 1658-9  
Philip Brocke, 1659-60, 1693-4  
Ralph Wilson, apprentice of Richard Meacock, 1671-2  
George Brocke, 1678-9  
Joseph Meacock, 1678-9  
Thomas Ludman, 1683-4  
John Broster, 1685-6  
Thomas Brocke, son of Philip Brocke, 1696-7  
Ellis Hughes, 1697-8  
Ralph Wilson, dead 1712  
John Hughes, of Wrexham, apprentice of the above Ellis Hughes, 1720  
William Evans, apprenticed to John Smith for 8 years, 1631  
Moses Jones, apprenticed to John Mountford for 7 years, 1638  
Humfrey Steel, apprentice of Peter Cotterell  
Anderson Davies, pewterer and brazier, 1774-6  
John Smyth, apprentice of David Evans.  
All the above names are from J. H. E. Bennet's "Freemen of Chester," in Record Society of Lancs and Cheshire, Vols. 51 and 55.

## CANTERBURY

John Lambourne, 1437-8  
Richard Walcot, 1463-4  
Henry Vsbarne, 1473-5  
John Lolham, 1493-5  
John Whyte, 1508-9  
William Burbrigg, 1519-20  
John Wassayle, 1522-3  
Henry Lacy, 1523-4  
Richard Cartwright (Cartryche), 1527-31  
Raynold Gate, 1529-32  
Richard Burch(e), 1529-31  
Richard Ranger (Ryngar, Rynger), 1530-44  
John Crisp (Crypps), 1531-4  
John Harryson, 1531-62  
John Mote, 1538-9  
Richard Fynger, 1539-40 (?) Rynger  
Benjamin Durrant (Durrant, Dorrant), 1539-43

## CANTERBURY (continued)

Richard Garennet, 1553-5  
John Brownynge, 1558-62  
William Man, 1559-62  
John Man, 1560-1  
John Smyght (Smythe), 1561-87  
William Aman, 1562-3 (?) Man  
Clement Mackwyn, 1589-93  
The above names are from J. M. Cowper's "Intrantes: A list of Persons Admitted to Live and Trade within the City of Canterbury on payment of an Annual Fine, 1392-1592" (1904).

## DEVIZES

Humfrey Buckle, 1668  
Francis Paradise, died 1709. Member of the Pewterers' Company of London, 1679-86, as a country member.

## SALISBURY

Henry Pistell, married 1675  
Thomas Whelpley, 1453  
Thomas Willie, died 1576  
Henry Hewett, 1633  
John Tomson, 1630  
Edward Lee, 1629  
John Burt, born 1584  
Anthony Bryerley, died 1564

## LOSTWITHIEL

Thomas Wylcock, 1465

## TREGONYBURGH, CORNWALL

John Gylard, 1465

## READING

Peter Gosselyn, 1468

## GRAVESEND

John Bysseker, 1471

## BYLSTON, SUFFOLK

John Keggyll, 1473

## ENFIELD

William Curteis, died about 1589

## MARLBOROUGH

William Paradise, married (widower) 1663 (?) Pewterer of this name of Bristol and Shownstonin, Wilts, 1656

## IPSWICH

Edmund Wynter (Winter), 1453-73

## MUSCAM, NOTTS.

Ralph Higden, 1507

## TAUNTON

Thomas Clarke, 1672

## LINCOLN

JOHN GREEN, 1506

## LEEDS

John Smyth, apprenticed in London, I

Edw. VI

## NOTTINGHAM

John Bowl, burgess, 1512-13  
William Newham, burgess, 1709-10

# RUMMERS

BY E. B. HAYNES

IT is a curious commentary on the social habits of XVIIIth-century England that it took nearly a century to design a capacious drinking glass for general use. We are disposed to regard those ancestors of ours as hard-living and hard-drinking men; rather contradictory pictures it may be thought. The truth is probably that the wilder parties of those times were the prerogative of the rich and bored. That there were two-bottle, three-bottle, even multi-bottle men is not to be gainsaid, but do we not still use comparable adjectives to-day in our mildly, well, or completely "bottled"?

The main advantage those ancestors of ours had was their greater leisure. Work and play began early when neither gas nor electricity ruled our lives, and both occupations ceased early as well. Dining was an event

proper to give them a count of an hour or so in the hopes of a recovery, or were they destined to remain until the last man failed and the footmen took the necessary measures?

One can trace, too, a gradual change in procedure. At first there was never any hope of joining the ladies; then it became progressively a question of "Can we?"—"Shall we?"—and now, "Let us."

Goblets existed but were uncommon until far on in the century, to judge by the relatively few survivors. Perhaps that may be correlated with the French wars, a shortage of fine wines, and the gradual replacement of strong ales by weaker beers. It does, of course, raise one question, out of what vessels did people of quality or substance drink water, for one must assume



Top: (I) Mr. Tony Weller's Rummer, c. 1830

(II-VI) Non-Reinforced Rummers, mostly pre 1790

Below: (VII-XII) Examples of the later Rummers, post 1790

of the day, not of the night, an essentially leisurely event which predisposed the guests to an after-dinner relaxation which might indeed be unduly prolonged. It was then the wine went round, AND round. It had to, for the glasses had quite small capacity bowls. Clearly enough, wine was taken at ease, its takers fully knowing the merits of "little and often," while those who did expect to end the evening beneath rather than at the table had the common sense to descend there with as much procrastination as possible.

It mattered little whether ale or wine was in question, for the ale was potent. After all, he who drinks last drinks longest, and there can have been no competition for the first descent into a lower darkness. Incidentally has anybody explained the etiquette in dealing with such fallen bodies? Were they removed forthwith, was it

an occasional lapse into abstemiousness? Are there any tumblers pre-dating the ringed Lynn specimens or the rather crude gadrooned ones, both usually quite small and more suitable for spirits than for water? I hope nobody will point out that the gadrooned ones belong to the late XVIIth century because not one in fifty does.

However, the rummer was evolved or invented and surely there never was a more universal glass. For high or low, rich or poor, prelate or publican, there was unanimity in style if not in quality. I stress "for the poor," because many of the plain rummers we now use with so much satisfaction were in fact publicans' glasses.

Who does not remember the broad expanse of Weller père, coat-tails to a presumptive fire, and his forthright



son alongside in orthographic combat with the Valentine, the advice of the one and the labours of the other being fortified by something in that very familiar ovoid-ogee rummer? (Fig. I). "Nine penn'orth o' brandy and water, luke" if I remember correctly. Elsewhere there are oysters and more rummers of the same sort, this time wisely filled with porter.

Once here the rummer stayed. It was still being made in the eighteen-fifties and comparable glasses are, or rather are *not*, being made to-day. It is difficult to foresee when the vogue will end, and it is almost as difficult to ascertain when it began.

I have never quite liked deriving it from the early Rhineland roemer. If those roemers developed into anything in our land, and it should be remembered that we made some of them ourselves, surely they led towards the pan-topped champagne glass. Our native rummers strike me as being as indigenous as any glass we have. But how and when did they emerge?

Apart from variations in form, in weight, and in quality, these rummers divide themselves into two distinct groups, without, I think, much overlap. The first group has a bowl integral with the stem and these are two-piece glasses (Fig. I, II-VI). The second and later group added a reinforcement at the bowl junction (Fig. I, VII-XII), a disc in the case of flat-bottomed glasses or a sharp collar under ovoid or trumpet bowls. These are mainly three-piece glasses.

One might reckon a date of 1765 to 1790 for the first group and 1790 onwards for the other. It is certainly the fact that 1770 saw the first mass emergence in those rather delicate Irish rummers, the plain ones perhaps

"C  $\diamond$  R Mr Stuart Provost Holyrood Oct 10 1745"

It is inconclusive, of course, but suggestive in its detail, for a Mr. Stuart was Provost on that particular date, the Prince had his Court there, and there were entertainments. October 10th may even have been the date of the well-known ball at which the Prince refused to dance. A few other unengraved glasses of a like



Fig. II. THE "C  $\diamond$  R" RUMMER referred to in the text, and two early small wines or dram glasses

nature have been seen (Fig. II), and looked at closely I fancy the stems are relatively long and slender, not a striking difference but perhaps a significant one. Further evidence is wanting.

The bowl forms are numerous and familiar. The short stem left little scope for variation and where knopping is attempted it is chiefly by the insertion of a central knop. The earlier rummers have a much flattened or annular knop, which in the latter reinforced type becomes a sharp angular or bladed knop. Exceptions are uncommon. There is also a spherical knop common to both types. In weight the early group is distinctly the lighter.

When circular the feet are plain, which is not always the case in the parallel series of little dram glasses. But elaboration was provided by using a thick square base instead, an innovation of distinction (Fig. III). You find a short spreading stem or a four-sided pedestal reaching down to a dome set upon a square base, itself occasionally stepped. That dome can be terraced or ridged but often is given that appearance by the foot-junction reinforcement. Also it can be hollow, or solid, or more usually hollow-moulded with a "star pattern" beneath, actually much more like the top of a moulded mushroom stopper. This square base seems

confined to the reinforced rummers.

All forms except the round funnel bowl examples were popular with the engraver. As a whole they are cheap glasses, but it will take a collector an appreciable time to bring together all the known varieties. When he has fifty kinds he will have done well; when he has seventy, he may consider he is nearing the end of his task.



Fig. III. REINFORCED RUMMERS ON SQUARE BASES

- (i) With hollow dome, "star moulded" beneath
- (ii) With solid dome
- (iii) With four-sided pedestal stem
- (iv) With hollow dome, plain beneath

pre-dating the fluted ones a little. But I do conjecture that they may have been adaptations of an earlier and less emphatic model.

At any rate, I have seen a non-reinforced rummer (Fig. IV) which would generally be given a date of *circa* 1770, but which was scratched beneath the foot, in some symmetry, with this inscription:



## HERALDRY

BY F. SYDNEY EDEN

A FEW words about the heraldry of Christmas time, as it may be gathered from the Church Kalendar, before, during and after the feast. In medieval days, especially in the XIVth century—the heyday of heraldry—men thought it no disrespect to attribute coat-armour not only to the Saints but even to the Blessed Trinity, and we to-day may perhaps find interest and some relaxation from the urgent problems of wartime in calling to mind the heraldry of those whose feasts occur about Yuletide.

Before Christmas, during December, there occur the feasts of seven saints to whom heraldic insignia have been attributed. The first (December 5) is St. Birinus, who brought the Christian faith to Wessex about the middle of the VIIth century, and whose memory is kept green by the magnificent church at Dorchester in Oxfordshire, once the church belonging to the Augustinian Abbey of SS. Peter, Paul, Birinus and Dubricius. St. Birinus is heraldically symbolized by gules a Bishop walking on waves of the sea Barry wavy argent and azure carrying the sacred Host argent and Chalice or, evidently in commemoration of his mission to the West Saxons. Next we have St. Nicholas of Myra (December 6), pre-eminently the saint of Christmastide, so far as secular rejoicing is concerned, for he it is who, under the name of Santa Claus (a corruption of *Sanctus Nicholas*), fills the stockings of the children, and, as Father Christmas, comes to Christmas parties with well-filled sack bursting with presents for all, and joins in and enlivens the festive scene. All this is as it should be; for St. Nicholas is the patron of children. His shield bears three golden balls on a book argent clasped or on a red ground. St. Kenelm follows (December 13). He was king of Mercia, roughly speaking central England, and was martyred in 826. He is represented in statuary at Wells Cathedral as a king holding a lily, but his well-recognized heraldry is azure three bars argent on a chief argent a pale between two gussets azure on an inescutcheon argent a crosslet fitchy gules. (Winchcomb Abbey, Gloucestershire, the dedication of which was Our Lady and St. Kenelm.) On Christmas Day we naturally think of Our Lady and the Archangel Gabriel, though their feasts are not on that day. To Our Lady has been assigned from early times a shield bearing azure a pot of lilies proper, a coat which was prettily varied in the arms of Our Lady's Inn, London, thus—vert a flower pot argent with gilly flowers gules leaved proper. The heraldic symbol of Gabriel is merely azure a gold sceptre, which he holds in most pictures of the Annunciation. On December 27 is commemorated St. John the Evangelist, whose heraldry is so familiar—an eagle with a scroll inscribed S<sup>c</sup>s Johannes. St. Thomas (Becket) of Canterbury claims attention on December 29. The story of St. Thomas is well-known—his fortitude under persecution, his murder in his cathedral by the ruthless emissaries of his king, his canonization and his subsequent world-wide cult, so wide indeed that churches, in addition to the many in England, were dedicated under his name on the Continent of Europe and as far away as India. The arms attributed to St. Thomas are argent three cornish choughs proper, a coat which is borne to-day by the City of Canterbury.

On January 6 (The Epiphany) is commemorated the

visit to Bethlehem of the wise men from the East, or Magi, or the Three Kings, as they came to be called as their story developed, according to the tradition of succeeding ages. They came to the poor stable at Bethlehem, and, adoring the Divine Child, offered Him gifts—gold, frankincense and myrrh. In Greek and Roman art of the early centuries the Magi are clothed in Persian dress, but, as Gothic art developed, they are depicted as medieval kings, crowned and richly robed and attended by courtiers and squires, as kings were wont to be: in the background of the picture a long procession—laden camels and troops of retainers on horseback and on foot—is often seen winding its way through the landscape, suggesting the journey of these kings from afar. In these later times the kings had acquired names—Balthazar, Gaspar and Melchior, one of them being represented as an African, the emperor of Ethiopia. While it would be curious if no heraldry had been attributed to these gorgeous figures and while suggestions of it can be gathered from medieval pictures—in stained glass, wall paintings, miniatures, altar pieces and so forth—yet I do not know of any heraldic insignia on shields being attributed to the kings by medieval or Renaissance painters, and it is only in the XVIIth century, when writers on heraldry found arms for all the heroes of antiquity, that the three kings were given coat-armour—three crowns on blue. It may be mentioned that in the painting by Jan Gossart de Mabuse of the "Adoration of the Kings" (late XVth century) in the National Gallery, London, the page holding up the mantle of the Ethiopian king wears a close-fitting tunic quarterly argent and azure.

On January 11 occurs the Feast of St. Egwin, Bishop of Worcester in the VIIIth century. His two heraldic symbols are a silver fish with a gold key in its mouth on blue, and azure a chain in chevron a ring on the dexter side and a horselock on the sinister side between three mitres all or. (Evesham Abbey, Worcestershire, dedicated as Our Lady and St. Egwin.)

St. Anthony the hermit (January 17), usually represented in ancient art as a hermit reading a book and with a pig by his side, bears for his arms a blue Tau cross in a gold field. Then we have St. Germanicus of Smyrna (January 19), who was martyred about the year 168. According to medieval tradition, he bears on his shield a mailed figure with spear all proper trampling upon an evil spirit gules in a gold field. On January 20 comes St. Sebastian of Rome, martyred in 303. He is represented in art in various ways—as a figure in armour, holding arrows, tied to a tree pierced with arrows, holding a palm branch or a lily: he is credited by tradition with a shield bearing argent parted per pale in dexter three crosses gules and in sinister three arrows points upward in pale azure. On January 23 St. Raymond of Catalonia, a Dominican, who is often represented as seated in a boat with his cloak for a sail: another symbol is his figure holding a key. He has definite heraldry, however—a shield bearing paly of nine or and gules on a chief gules a cross patée argent.

*Owing to pressure on space, critiques on Art Shows, Furniture, Answers to Enquiries on Heraldry and other subjects are held over, and will be due for publication in the January issue.*

## FRONT COVER

The fine picture by Allan Ramsay, reproduced on the cover of this number, is considered to have been painted about 1760-70 when he was the principal painter to the King; it speaks for itself as the work of the master in addition to bearing his signature. The subject is Elizabeth, Lady Dashwood, wife of Sir James Dashwood, Second Baronet, of Kirtlington, and youngest daughter of Edward Spencer, Esq., of Rendlesham, Suffolk. The great artist, it is interesting to recall, bore the same name as his father, Allan Ramsay, the poet, who was famed as being the author of the "Gentle Shepherd" and who originally ran a barber's shop in Edinburgh, then opened a bookseller's shop and was the first to start a circulating library in Scotland. The picture, now in the possession of Frost and Reed, of Bristol and London, is to be seen in their galleries at 26c, King Street, St. James's, S.W.1.

## CORRESPONDENCE

### WHAT IS "CONTEMPORARY BRITISH ART?"

The Editor,  
APOLLO Magazine, London.

Sir,  
With reference to the article "What is 'Contemporary British Art'?" (June, 1942, p. 127), by Herbert Furst, I feel that a strong protest should be made against its smug and reactionary tone.

We are told that the choice of pictures for the exhibition now touring the U.S.A. has been made by aestheticians for their fellows. The meaning of this statement is none too clear, but I take it that the author is implying that the selection is not the selection which he would have made. It is important that any exhibition supposed to be representative of contemporary British art should be composed of what is vital and alive, and not of what is dead and dying. For that very reason such an exhibition must appeal primarily to those of educated taste in foreign countries; the true contemporary art of to-day does not become popular art until to-morrow, if at all. Unless Mr. Furst believes that popularity is the true test of quality, he must surely realize that any exhibition truly representative of what is best in to-day's art cannot hope to have a majority appeal.

Mr. Furst contends that the American public "want to know what kind of pictures the British people favour." It is very strange to find contemporary art identified with public taste. Would Mr. Furst be content to select the best contemporary literature by a majority vote? I should hardly imagine so. Why then apply this principle to painting?

Judging from the names mentioned in the article it would seem that whoever made the selection did a very good job. I presume that one is not intended to take seriously the author's suggestion that current sporting prints should have been included. Apart from the fact that the only function of such pictures, a purely representational and photographic one, can now be performed far more efficiently by modern cameras, does it not occur to him that such an exhibition as this has an ambassadorial mission—that it is desirable that it should give the impression that we take serious things, including art, seriously and that we are no longer a nation of insularly-minded country squires engaged in hunting, shooting and fishing?

Yours sincerely,  
JOHN W. MAY.

Pupil Pilots' Mess,  
Orange Free State, S.A.

Your correspondent must really forgive the tone of my article which he calls "smug and reactionary." No doubt these faults are due to lack of experience on my part. After some thirty years or more of looking at pictures, thinking about them and writing about art and artists almost every day, I lack that confidence in my knowledge, that trust in my experience, that reliance on my judgment, qualities which so positively distinguish his letter. Conscious of my shortcomings I nevertheless feel impelled, as he felt impelled, to enter a strong protest against the irrelevance of his letter.

If he had done me the courtesy of carefully reading what I have written before protesting, he would not, or he ought not, to have addressed the rhetorical question about "ambassadorial mission" to me. Precisely because I recognized this mission as the principal function of this exhibition I ventured to question the wisdom of giving Americans the idea that we are a nation of "Highbrows"; that we have no characteristics of our own except such as we have taken from such foreign sources as are represented by Kandinsky, Rousseau, Seurat, Matisse and so forth. Moreover, I ventured to doubt the usefulness of appealing only to those who are already "in the know"; it seemed to me of much greater importance in the "ambassadorial mission" sense to appeal to a wider public.

On his own grounds, however, I would ask how it is that your correspondent approves of the selection despite the fact that it included such "representational" artists as Sir George Clausen, the late Wilson Steer, Augustus John and so "photographic" an artist as Sir Muirhead Bone? The reason seems to me to be that your correspondent knows pictures better from ear-say than by eye sight; or he would know how unlike sporting prints are to the work done "by modern cameras."

The fact is—or perhaps I should say the facts as they appear to me are—that there are different kinds of pictorial art with various degrees of "representation" and "non-representation" and all have their different functions and different appeals. Because of that and in spite of his talk about "what is vital and alive" and what is "dead and dying" I venture to prophesy that there will come a time when the distance which now separates what he calls "true art" from that which he despises as popular art will grow narrower until it will have disappeared; a time when "true" and "popular" art will coincide, as it coincided in the days when Cimabue's picture was carried in triumph from the artist's studio to Santa Maria Novello through the streets of the Borgo Allegro—the joyful quarter of Florence—so named ever since. It coincided because those who recognized "what is vital and alive" in their capacity as critics agreed with the populace who saw in the picture "something to look at and something to love."

This may sound deplorably "reactionary" to your correspondent, but the reaction to the problems of art will be as different as the reaction to the problems of life—after this war; nor can we expect popular art to be great until and unless great art is popular in its appeal.

The immediate question, however, was whether Americans are to get to know us as we are with all our faults and our tremendous quality of insularity in the fullest meaning of that word; or whether they are to know us mainly as an insignificant chip of the European continent and—artistically—only as a somewhat timid offshoot of the *Ecole de Paris*.

I would wish your correspondent to ponder the fact that it is we who have been pioneers even in art: *Impressionism* was born in this country; we had *Surrealist* pictures in England a hundred years or more before a Frenchman coined the name; it is we who were pioneers of "modern" architecture before any nation of the continent, and one final remark: though I hold no brief for the mental outlook of the "huntin' and shootin'" class in general, I respect its finest quality, its *virtue*, its manliness.

I do not flatter myself that all this will change his opinion of my "tone," but others might be misled if I let his protest go unanswered.

HERBERT FURST.

## ART NOTES

### BEAUX ART GALLERIES

I was unfortunately unable to draw attention to the Memorial Exhibition at the Beaux Arts Galleries of an artist who remained from choice unknown to the general public, though faithful readers of APOLLO will remember at least one of his portraits, that of the French poet Paul Verlaine to which I had the privilege of drawing attention in APOLLO as also to some remarkable mural collages which I discussed in these pages many more years ago. That artist was James Kerr-Lawson and I am glad to find that the Art Critic of the *Daily Telegraph* confirms the esteem I have long had for this painter, by calling the exhibition "Little less than the revelation of a new

## SALE NOTES

British artist of great distinction." "New," however, is hardly the word for a man who had passed his three score years and ten and who had been painting for more than half his lifetime. He was born in 1864 in Scotland, studied in Paris and Rome, lived for a while in Canada and for many years in Florence, and died in London in 1939. Mural decorations of his are to be seen in Canada, in Italy, and in England. He was an artist who steadfastly resisted to follow the crowd and to curry favour with the public. Quiet, distinguished, sincere and reticent in himself, these qualities are reflected in his art, as is also his subtle sense of humour even whimsicality which sometimes shows itself in the accessories of his portraits. It is to be hoped that some examples of his work may be acquired by the Tate Gallery, and certainly his excellent portrait head of its late director, Charles Aitken, should be there. H. F.

### LEGER GALLERIES

An exhibition of water-colours the work of Vivian Pitchforth, A.R.A., and paintings by Dunlop and Robert Buhler, is being held at the Leger Galleries, 13, Old Bond Street, from December 1 to 31. It is hardly necessary to say much about Dunlop's pictures, they are so well known and are always of a high standard. As would be expected, his favourite hunting ground—North Wales—is well to the fore. One of Buhler's—a flower picture—is very beautiful. It is enterprising of Mr. Leger to have got hold of Pitchforth, as this artist has not exhibited for quite a long time, and no doubt a large number of people will be very glad to renew their acquaintance with his fine work.

## SALE NOTES

October 30. Pictures, CHRISTIE'S: Three Canaletto; "St. James's Park," £105; "Grand Canal, Venice," £57; "The Rialto," £82; "Landscape," Ruissdael, £121; "Beggars," Teniers, £136; "Henrietta Anne, daughter Charles I," P. Mignard, £115; "Peggy Ashcroft and Paul Robeson, Othello," Sickert, £89; "Fête Champetre," Lancret, £115.

October 30. Pictures and Furniture, KNIGHT, FRANK AND RUTLEY: the property of the late J. R. Upson: William and Mary marqueterie table, £100; and a bureau of the same, £70; early XVIIIth century oak refectory table, £95; Hepplewhite mahogany sideboard, 4 feet 6 inches, £80; Chippendale "silver" table, £86; and cheval screen, £115; two William and Mary stools, £52; six William and Mary walnut frame chairs, £110; set six Chippendale dining chairs, £200; Queen Anne winged easy chair, £105; Queen Anne carved walnut elbow chair, £100; "Flowers and Fruit," G. J. J. Van Os, £190; "Flowers in Vase," Franz Xaver Petter, 1818, £200; "Flowers," Van Huysum, £86; the well-known pair by Samuel C. Scott, "Westminster Bridge" and "St. Paul's," £1,500; Louis XV black lacquer commode, £130; Chinese XVIIIth century lacquer cabinet, £75; bracket clock, John Knibb, Oxon, £85; the sale totalled nearly £8,500.

November 4. Furniture, ROBINSON AND FOSTER: a burr walnut dining-table and sideboard, £84; Spanish carved walnut cabinet, £30; Queen Anne walnut bureau, £30; English bracket clock, ebonized and brass case, R. Dick, London, £36.

November 4. Silver and Objects of Vertu, SOTHEBY'S: richly carved crystal horn, Chinese style, £56; finely carved ivory circular dish, £44; Geo. IV tea and coffee service, Paul Storr, 1823, £120; pair Geo. II sauce boats, John Jacobs, London, 1750, £84; pair Geo. III candlesticks, Ed. Capper, London, 1765, and another pair 1748-50, £50; William and Mary tankard, London, 1689, maker's mark I.L., with a fleur de lys below, £765; Geo. I cup and cover, London, 1718, £42; three Geo. I octagonal castors, London, 1720-24, £80; set of Geo. II Irish candlesticks, John Hamilton, Dublin, 1736, £110; Geo. I Irish tazza, Thomas Sutton, Dublin, 1723, £52; Queen Anne chocolate pot, William Penstone, London, 1711, £175.

## ART EXHIBITIONS

In response to requests due to the absence or curtailment in the daily and weekly press of current criticism of Art Exhibitions, APOLLO will make a regular feature of this topic, which should reach an appreciative public.

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Printed in Great Britain for the Proprietors and Publishers, APOLLO MAGAZINE, LIMITED, Mundesley, Nr. Norwich,  
by FISHER, KNIGHT & CO., LTD., Gainsborough Press, St. Albans.  
Entered as Second Class Matter, May 28th 1928, at the Post Office at New York, N.Y.

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